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Mrs. M

luncheon introduced

April 15,

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# MUSICAL AMERICA

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## FEDERATION OF MUSIC CLUBS HOLDS CONVENTION

**More than 1,000 members of the  
National Federation of Music Clubs  
gather in New York to participate  
in its 27th biennial convention**

MEMBERS of the National Federation of Music Clubs converged on New York City early in April for the organization's 27th biennial convention, which opened officially on the 10th and was scheduled to continue through the 17th. The vanguard of more than a thousand delegates from all 48 states arrived for preliminary meetings well in advance of the conclave, and a similar number were expected to linger for days of executive sessions afterward. It was doubtless the most impressive showing of grass-roots interest in music ever seen in the metropolis, where this largest of all such organizations had never before convened.

Mrs. Ada Holding Miller of Providence, R. I., national president, who was re-elected for a second term at a meeting on April 13, called the assemblage to order promptly at 9 a.m. on the 10th, in the Hendrik Hudson Room of the Roosevelt Hotel. There were greetings by Mrs. Fredrik Marin, Northeastern regional vice-president; Mrs. Lewis J. Howell, president of the Liberty District; and Mrs. A. Stuart Carpenter, president of the New York Federation and also the official hostess. After a response by Mrs. Ronald Arthur Dougan, vice-president, there was a presentation of convention officials and a short agenda of routine business.

(In addition to Mrs. Miller, the officers subsequently elected or re-elected are Mrs. Dougan, Mrs. Marin, and the following: Mrs. J. A. Alexander, secretary; Mrs. Hazel Post Gillette, treasurer; Mrs. Maurice Honigman, Mrs. Frank Freeto and Mrs. Charles H. Pascoe, regional vice-presidents.)

The first morning session also included two other special reports: Grant Fletcher, Chairman of the Symphony Orchestra Committee, told of the Federation's campaign to raise the percentage of American works on the programs of the nation's ensembles. Mrs. L. R. Dingus, chairman of the Federation's American Folk Music Research Committee, detailed the festival now being planned for next year at the Stephen Foster Memorial in White Springs, Fla., and also reported on several recording and publishing projects that her committee has facilitated.

Mrs. Miller again presided at the luncheon in the grand ballroom. She introduced Mrs. Robert M. Fisher,

president of the Pennsylvania federation, which sponsored the luncheon. John Tasker Howard, the well known author and musicologist, was master of ceremonies for the musical program which followed. Early American music was presented by the Margaret Dodd Singers; Francis Leherts, soprano, and Ralph Kirkpatrick, harpsichordist.

The highlight of the Friday afternoon sessions was a forum discussion on the problems of composing and publishing contemporary American music. Taking part were composer Isadore Freed, who moderated; A. Walter Kramer, former editor of *MUSICAL AMERICA* and now a music publisher; and composers Norman Dello Joio and Henry Cowell.

Mr. Freed deplored the lack of government interest in the fine arts and insisted, despite some improvements of which he took note, that the composer's situation today is approximately the same as it was 200 years ago. Mr. Kramer pointed out that publishing costs have quadrupled in the past two decades alone. He urged the Federation delegates to persuade their clubs to insist on American representation in every concert or recital they sponsor or support. Mr. Dello Joio explored the notion that composers in their music are in effect sharing their thought with their listeners. He singled out the NFMC for particular praise in connection with its long range program for the fostering of native music. Mr. Cowell stressed that orthodox training is an imperative for composers. However, he emphasized, it is unfortunate that for their part the universities are so insistent on degrees as teaching credentials for composers otherwise admirably equipped for faculty standing.

### Regional Conferences

District and regional conferences intervened between the forum and the formal opening in the evening at the Waldorf-Astoria Hotel. The regional conferences were presided over, respectively, by Mrs. Freeto, Central Region; Mrs. Honigman, Southeastern Region; Mrs. Pascoe, Western Region; and Mrs. Marin, for the host region.

The delegates and their families and guests who jammed the grand ballroom of the Waldorf-Astoria filed first around an elaborate array of international exhibits which was serried



Ben Greenhaus

Richard Cass, pianist, and Naomi Sanders Farr, soprano, winners in the NFMC Young Artists Auditions, are flanked by Mrs. Ada Holding Miller, president of the federation, and Mrs. R. E. Wendland, audition chairman



Ben Greenhaus

Joint winners of the Marie Morrisey Keith award, named for the past president of the NFMC, are Maryanne Bullock (left), pianist, and Sofia Steffan, contralto

about the east foyer. The displays were executed under the direction of Richard Frohlich, Public Relations Director of the American Society of Composers, Authors and Publishers. They included authentic instruments from many distant and exotic lands, with native musicians on hand to demonstrate them.

Merle Montgomery was general chairman of the evening program, which opened with a dazzling Procession of States and a fanfare of trumpets. Claire Coci, organist of the New York Philharmonic-Symphony, accompanied the panoply. Greetings of the City of New York were extended by Mayor Vincent R. Impellitteri, who said he was "happy to get away from budget troubles at City Hall" for the occasion, and he warmly urged the Federation to convene again in the metropolis. There were

responses from Mrs. G. Arthur Bullock, president of the District and State Presidents Council; and also by Mrs. Carpenter in behalf of the New York delegation.

A recital-concert by Martha Lipton, mezzo-soprano, and the Collegiate Chorale, Margaret Hollis conducting, comprised the musical program.

Mrs. Miller, in her principal address, gave assurance that the historical projects of the Federation "still stand firmly entrenched as the very background of our program". She restated the primary objective of the NFMC thus: "to bring the spiritualizing force of music to the inner life of our nation, that this blessed legacy will be shared with all mankind." Mrs. Miller spoke in detail of the organization's accomplish-

(Continued on page 19)

## Philharmonic To Tour In Spring of 1954

Under its musical director Dimitri Mitropoulos, the New York Philharmonic-Symphony will make its first American tour in five years, from March 29 to April 11, 1954. The orchestra's 1953-54 season, which will be extended to thirty weeks in order to allow for the fourteen tour concerts, will open on Oct. 8 and close on May 8.

The two-week southern tour will be routed as follows: Huntington, W. Va., under the auspices of Marshall College, March 29; Lexington, Ky., in a Community Concerts series, March 30; Knoxville, Tenn., under the auspices of the University of Tennessee, March 31; Chattanooga, Tenn., in a Community Concerts series, April 1; Birmingham, Ala., under the auspices of the Birmingham Music Club, April 2; Montgomery, Ala., in the Montgomery Concert Course, April 3; New Orleans, La., in a Community Concerts course, April 4 (afternoon); Atlanta, Ga., in the All-Star Concert Series, April 5; Clemson, S. C., under the auspices of Clemson College, April 6; Columbia, S. C., at the Columbia Music Festival, April 7; Charlotte, N. C., in a Community Concerts course, April 8; Greensboro, N. C., under the auspices of Marvin McDonald, April 9; Roanoke, Va., under the auspices of the Thursday Music Club, April 10; and Washington, D. C., in the American University Concerts Series at Constitution Hall, April 11 (afternoon).

## Ballet Theatre To Visit Europe

Ballet Theatre, with musical and technical staff, will leave New York by plane on May 1 in order to open a week's engagement at the San Carlo Opera House in Naples on May 4. This engagement will be the first in an eight-month tour under the direction of Lucia Chase and will be followed by a three-week season in Paris at the Palais de Chaillot. Appearing subsequently in London's Covent Garden from July 13 to Aug. 8, the company will also fulfill commitments at the Edinburgh and Berlin festivals and in Venice, Milan, Rome, Florence, and leading cities in Switzerland, Belgium, and Portugal. Casablanca, Rabat, and Marrakesh, Morocco; Oran, Algiers, and Tunis, Algeria, will be visited in the fall.

Melissa Hayden, American-Canadian ballerina, has been signed by Ballet Theatre to a long-term contract and will make her first appearances with the company during the Coronation Season at Covent Garden. A former member of Ballet Theatre, Miss Hayden has been a leading ballerina with the New York City Ballet, to which she was first admitted in 1945. Nora Kaye returns to the New York City Ballet after an absence occasioned by her appearances in the Broadway revue Two's Company.

## Union Disputes Threaten Opera Season

With two major unions finding proposed contract terms unacceptable, the probability of a 1953-54 Metropolitan Opera season has been seriously threatened. The company has made a general offer to increase by two per cent the salaries of all employees represented by the thirteen unions with which it has to deal.

The stagehands union, Local 1, signed a contract with the League of New York Theatres in February that gave stagehands working in Broadway theatres a basic increase of eight per cent, and the union insists it cannot sign for less with the Metropolitan. Local 802 of the American Federation of Musicians, representing the

## Highlights of the News

### DOMESTIC:

■ New York City is host for first time to **National Federation of Music Clubs** when it holds 27th biennial convention, April 10-17 (Page 3).

■ **New York City Opera** adds two works to repertoire: Marc Blitzstein's *Regina*, on April 2 (Page 5), and Johann Strauss's *Die Fledermaus*, on April 8 (Page 28).

■ **James Melton's** collection of old automobiles and other historic items are moved to lavish new museum in Florida (Page 8).

■ In seasonal farewell, Arturo Toscanini leads **NBC Symphony** and Shaw Chorale in Beethoven's *Missa Solemnis*, March 28 (Page 10).

■ **Metropolitan Opera** gives *Parsifal*, March 23, in concluding weeks of 1952-53 season in New York (Page 14).

■ **George Gershwin's** *Porgy and Bess* returns to New York stage (Page 33).

### FOREIGN:

■ Operas by Tchaikovsky and Lualdi are staged by company in **Florence** (Page 6).

■ Gian-Carlo Menotti's *The Medium* is among works produced by **Vienna State Opera** (Page 6).

■ Conductor problem is center of interest among **New Zealand** music-lovers (Page 34).

## Montreal To Hold Festival in May

MONTREAL.—A concert by the Boston Symphony under Pierre Monteux will open the first Musical May of Montreal at the Forum Amphitheatre on May 21. The program lists Berlioz' Roman Carnival Overture, Sibelius' Symphony No. 2, Stravinsky's *Firebird* Suite, and Strauss's Suite from *Der Rosenkavalier*.

The Metropolitan Opera Company will present *Rigoletto* the following evening, with Richard Tucker, Leonard Warren, and Roberta Peters in leading roles. Subsequent performances by the company in the week-end engagement closing May 24 will offer *Hilde Gueden* and Jan Peerce in *La Bohème*; *Rise Stevens* and *Ramon Vinay* in *Samson et Dalila*; and Dorothy Kirsten, Mario Del Monaco, and George London in *Tosca*.

Three performances by London's Festival Ballet, under the artistic direction of Anton Dolin, will close the festival on June 4 to 6. The dance troupe, making its first American appearance, will be seen in *Concerto Grosso*, *Giselle* (two acts), *Arlequinade* (pas de deux), and *Le Beau Danube* in the opening program. Other works scheduled include *Les Sylphides*, *Petrouchka*, *Spectre de la Rose*, *Prince Igor*, and *Swan Lake*.

## Two Opera Companies Make Financial Appeals

As the Metropolitan Opera stepped up its drive for funds, the New York City Center of Drama and Music announced its first appeal for financial aid since it was founded ten years ago.

The Metropolitan has set up a special committee of prominent citizens across the nation and throughout Canada to broaden the scope of its permanent solicitation program. Known as the North American Committee, it consists thus far of some thirty civic leaders in key centers, all of whom will report to Lauder Greenway, chairman of the Metropolitan Fund. In its spring drive the Metropolitan has so far received about \$550,000 of the desired \$1,500,000.

The City Center has announced an immediate goal of \$200,000 to "meet current obligations" and "guarantee opening our doors next fall". Newbold Morris, chairman of the board of directors, said the proceeds of the current campaign are expected to carry through for another decade. He emphasized that the Center is not a publicly subsidized organization, despite its name. It does not have to pay rent to the city-owned building in which it operates, but it has to pay all the rest of its production and operating expenses.

## Dorle Jarmel Resigns From Philharmonic Post

Dorle Jarmel, for many years press representative for the New York Philharmonic-Symphony, has resigned to join her husband, Dario Soria, in his recording firm. She will, however, retain her position as special assistant to the chairman of the Stadium Concerts, Mrs. Charles S. Guggenheim. The new Philharmonic press representative will be Betty Bean, chairman of the board of directors of the League of Composers and formerly a vice-president of the music publishing house of Boosey & Hawkes.

## Berlin Festival To Open on Aug. 30

BERLIN.—Berlin's Festival Weeks this year will extend from Aug. 30 through Sept. 20, with Von Einem's opera *Der Prozess*, based on Kafka's *The Trial*, among the projected premieres.

## AGO Convention To Be Held in Utica

UTICA, N. Y.—The third biennial convention of the American Guild of Organists for the region of New Jersey and New York will be held in Utica from June 22 to 24. Regional recitalists to be heard include Virgil Fox, Hans Vigeland, Catherine Crozier, Ernest White, Robert Owen, Angela Bonomo Nassur, and George Markey.

## Stokowski To Form Second Youth Orchestra

CLEVELAND.—Leopold Stokowski has announced his intention to form a youth orchestra for students up to 24 years of age, to be called the Collegiate Orchestra of America. The season for the new ensemble will last for five weeks beginning in August, 1954, at the University of Illinois.



Shown in one of the more melodramatic scenes of *Regina* are, from left to right, Brenda Lewis (Regina), Priscilla Gillette (Alexandra), William Wilderman (Horace), and Ellen Faull (Birdie)

By RONALD EYER

MARC BLITZSTEIN'S jazz opera, *Regina*, made a spectacular return to the New York scene under the auspices of the New York City Opera at the City Center on April 2, after a definitely unspectacular run of 56 performances on Broadway in 1949.

With new emphasis on the musical qualities of the work and deletion of unaccompanied dialogue (or transposition of the latter into recitative, as the case may be), *Regina* now lays claim to true operatic structure and, as such, becomes controversial in a new way. It is not controversial at all, however, as a piece of adroit and fetching stagecraft. Mr. Blitzstein is a knowing man around a theatre, and when he has the co-operation of a director like Robert Lewis (who staged the original production) and a cast of intelligent and handsome singing actors like the present one he scarcely could come up with something that would not seem exciting in the ritualistic atmosphere of a repertory opera house.

The sets and costumes by Cheryl Crawford are from the original production, as are several of the principal performers. Brenda Lewis, who formerly appeared as Birdie, is now the frenzied *Regina*, in a peculiar Bette Davis-Tallulah Bankhead combination which is about evenly compounded for vitriol and farce and some very agile singing. William Wilderman again assumes his role as *Regina*'s despised spouse, Horace, and Priscilla Gillette again is their daughter Alexandra. William Dillard returns as the excellent cornet-playing Negro musician, Jazz, leading his ragtag Angel Band. All of these, except Miss Lewis, made their first City Center appearances on this occasion. Other debutants were Leon Lishner, who gave a fine characterization of brother Ben, and Lucretia West, who sang and acted to splendid effect the role of the cook, Addie. Other principals new to their parts, though not new to the company, were Emile Renan as the other brother, Oscar; Ellen Faull as Oscar's wife, Birdie; Michael Pollock as Oscar's son, Leo; Lawrence Winters as the butler, Cal; and Lloyd Thomas Leech as Marshall. All of these people comported themselves with credibility and professional aplomb and exhibited varying degrees of good vocalism.

We already have established that *Regina* is a convincing and attractive show, which it hardly could fail to be with so substantial a base of operations as Lillian Hellman's great melodrama, *The Little Foxes*. It also is wise and compelling musical theatre.

But what it may be as an opera, from the musicological point of view, is a

little difficult to ascertain. I have called it a jazz opera—a designation the composer probably would not approve of—not only for want of a better term but also because it is dominated by dance and syncopated rhythms and because its airs and pieces have the physiognomy of Broadway ballads and embody many of the clichés of popular songs. If there is a better word than jazz to characterize this kind of composition, I am unable at the moment to think of it.

Unlike Gershwin's *Porgy and Bess*, this is not a genre piece, nor is it all cut from the same cloth. There are several different kinds of music here, ranging from Tin Pan Alley to dissonant verismo to conventional operatic yardage to musical comedy. It all hangs together pretty well, and the transitions from one kind of music to another are smoothly executed, but the whole presents no profile. Blitzstein undoubtedly has a philosophy about this sort of thing that will hold water, and there certainly can be no objection to it simply on the grounds that it defies classification. However, as a pastiche of styles, it cannot claim originality, nor can it claim much credit for development of old procedures.

#### Some Delightful Pages

There are some delightful pages in this score. One of them is Addie's mystical little song, *Night could be time to sleep, near the end of the second act*. As the admonition of a wise old colored woman to the distracted Birdie, it is a touching and lovely bit, rapt and poetic. Then there is a truly masterful quartet (*Listen to the sound of rain*) elaborately and skillfully developed at the beginning of the third act and leading into Birdie's great emotional scene in which she confesses her addiction to drink. These are exciting and highly individual moments in the opera. They reflect sound musical instinct and real deftness of craftsmanship—and they bring down the house. The episode for Jazz and his ragtime band in the party scene, while somewhat too long, is effective counterpoint to the tense tragedy accumulating simultaneously, and it is musically apropos as well. In these passages and a few others, Blitzstein hits the stride of great musical theatre. Could he but have sustained that level throughout, he would have had something resembling a masterpiece.

Some of the acting skirted caricature by a narrow margin and risked making low comedy of an essentially tragic subject. Miss Lewis, and Messrs. Lishner, Renan, and Pollock

## Blitzstein's *Regina*

### Revived at City Center

were the main offenders in this direction but through no fault of their own since they clearly were directed to clown certain parts of their business. Miss Lewis gave a sensational performance within the frenetic framework assigned to her. But the palm for truly superior acting and singing must go to Miss Gillette, as Alexandra, and Ellen Faull, as Birdie. Their characterizations were authentic, unwavering and utterly convincing all of the time, and they managed their frequently difficult vocal material with impressive competence. Julius Rudel controlled the performance from the pit with a masterful hand.

worth, Edith Evans, Glen Tetley, and George Kluge. Julius Rudel conducted. —R. K.

#### La Bohème, March 28

Jean Fenn and Norman Treigle made their debuts with the New York City Opera Company in its first performance of *La Bohème* during the current season. Miss Fenn's performance as Musetta indicated that she should find considerable employment at the City Center in the future; her voice was equal to the demands of Musetta's part, her vocal technique was secure, and her acting was plausible and controlled. She is also very good to look at.

Mr. Treigle also made a favorable impression as Colline. The other New York City Opera Bohemians, as played by Rudolf Petrak, the Rodolfo; Richard Torigi, the Marcello; and Arthur Newman, the Schaunard, were a boisterous lot, but Mr. Treigle had no trouble keeping up with them. The cast was completed by Frances Yeend, who sang and acted the role of Mimi sympathetically, and Richard Wentworth, Emile Renan, and Michael Pollock, who were effective in smaller parts. Thomas Martin conducted a smooth and integrated performance.

—A. H.

#### Don Giovanni, March 29

The New York City Opera's first *Don Giovanni* of the season had three newcomers in the cast. Leslie Chabay made his debut with the company as Don Ottavio, and Anne McKnight and Robert Anderson assumed the roles of Donna Elvira and the Commandant for the first time. Mr. Chabay performed with the dependability of a veteran of the Metropolitan Opera and the recital stage. Miss McKnight made a fiery Elvira, as attractive visually as she was vocally,

(Continued on page 28)



During a rehearsal of *Regina*, Marc Blitzstein, composer, looks over the shoulder of Julius Rudel, who conducted the New York City Opera production

# OPERA IN FLORENCE AND VIENNA

**Tchaikovsky and Lualdi operas are  
season's novelties in Italian city**

By FEDERICO GHISI

## Florence

CHAIKOVSKY'S *Pique Dame* provided a brilliant opening to the winter opera season on Dec. 26. It came as a surprise to the public to learn that the opera was written in Florence in 1890 while the composer was attempting to forget a personal disaster at home. It was performed with great success in December of the same year in St. Petersburg but has only once been given in Italy—at La Scala in 1906.

The modern staging was devised by an actress well-known here, Tatiana Pavlova. Startling effects were achieved in the second act when the ghost of *Pique Dame* appears to Ermanno to disclose the secret of the three mysterious cards and at the end when the old lady again appears to the gambler. The ballet Daphne and Cloe, inserted in the second act as an *intermezzo lirico-pastorale* was set on a terrace from which the princely audience could admire a sparkling display of fireworks.

The singers were all in excellent form. Gianna Pederzini, mezzo-soprano, gave a carefully worked-out portrayal of the aging Countess, and Sena Jurinac, Viennese soprano, lent her rich vocal talent to the role of the unfortunate Lisa. Rina Corsi's characterization of Paolina was highly poetic. Of equally high standard was the singing and acting of David Poleri, as Ermanno; Mario Petri, as Count Tomsky; and Ettore Bastianini, as Prince Jeletsky. The ballet intermezzo was beautifully danced by Nello Piccolo, as Daphne, and Nives Poli, as Cloe. The orchestra was conducted by Artur Rodzinski with the accuracy and vitality necessary to realize the dramatic style of the opera.

Under the baton of the composer, Adriano Lualdi's *La Figlia del Re* was performed on Jan. 7 as the Italian novelty of the season. The opera received its first performance in Turin in 1917, and an instrumental fragment known as the Dream Interlude was conducted several times by Arturo Toscanini during the 1920-21 season. The libretto, based on a Hindu legend, was written by the composer himself. Damara, a young princess, falls in love with Ariuna, a general of an enemy army, to whose camp she is taken as a prisoner. In the second act a priest of Damara's tribe reminds her that she must kill Ariuna, but she refuses to murder the general even though he is her father's enemy. In the third act Damara and Ariuna are arrested as traitors by the jealous King Svarga, who wants the princess as his own slave. Dancing for the last time, Damara strikes her lover in the heart with a long golden pin and then plunges it into her own breast. Her people fight the adversary for revenge and are, in the end, victorious.

The opera is, as a whole, dramatically and musically forceful. Lualdi adheres generally to the operatic forms developed by Wagner, Strauss, and Debussy, but divides the stage

action into recitatives, arias, choral and instrumental pieces, and dances. He shows a clear theatrical sense, especially in the third act with Damara's tragic dance of death. Magda Laszlo, as Damara, had an extraordinary command of the histrionic and vocal requirements of the role. Miro Picchi revealed a most remarkable stylistic affinity for the part of Ariuna and sang with a rich, strong voice. The cast also included Gian Giacomo Guelfi, as Svarga, and Giampiero Malaspina, as Tahana. Maner Lualdi, the composer's son, staged the performance with colorful and well-mounted scenic effects.

In subsequent performances of *Il Trovatore*, Gino Penna, young Italian tenor, made impressive appearances in the title role. His well-trained voice

has a consistent richness and clarity of tone, and his acting was vivid and impetuous. Cloe Elmo was a distinguished Azucena, and Mario Caniglia the Leonora. Emidio Tieri conducted.

Alfred Catalani's *La Wally*, the romantic opera frequently conducted by Toscanini in his early years, was performed with an excellent cast including Elisabetta Bartoli, Lauri-Volpi, Aldo Fossi, and Giuseppe Majonica. Gianandrea Gavazzeni was the conductor.

Maria Callas' interpretation of the title role in *Lucia di Lammermoor* bids fair to become one of her best. Her singing was accurate, with smooth, well-rounded top tones. Other principals in the cast were Lauri-Volpi and Ettore Bastianini, and the orchestra was conducted by Franco Giuone.

A company of singers from the opera house in Munich journeyed to Florence in March to give two performances of *Die Meistersinger*. In the same month the Piccolo Teatro di Musica presented performances of four short chamber operas never before performed here. The repertory comprised Paisiello's *Il Barbiero di Siviglia*, Salieri's *La Grotta di Trofonio* (first performance since the eighteenth century), Weber's *Abu Hassan*, and Gluck's *Il Cadi ingannato*. The cast was selected from members of the Centro Lirico of the Teatro Comunale, and the two German operas were mounted by Frank De Quell, of the Wurzburg opera house.

The sixteenth Maggio Musicale Fiorentino will open on May 7 with Cherubini's *Medea*, conducted by Vittorio Gui.



Rosette Anday as Madame Flora (second from the left) is shown with three other singers of the Vienna State Opera in a scene from that company's recent production of Gian-Carlo Menotti's *The Medium*

## Vienna sees double bill of Menotti

### and Orff works for first time

By MAX GRAF

TWO new productions are given every month in one or both of the two opera houses used by the Vienna State Opera. They are either new contemporary operas or older works which have not been heard in Vienna for a long time. Menotti's *The Medium*, and Orff's *Die Kluge* were given recently by the State Opera in the former Volksoper, where the classic Viennese operettas and popular operas are performed. The two works, both in their Viennese premieres, offered an interestingly contrasted evening in the theatre.

Both Menotti and Orff are expert men of the theatre. They know how to make their music effective. They are intelligent, and do not write banalities. Menotti's *The Medium* could be termed an effective and typical bit of operatic stagecraft, with sharply defined characters and exciting dramatic climaxes, except that its spiritualistic milieu transforms it into something unusual, something that the average writer of opera thrillers would never think of. The Viennese scenic designer Dr. Rott staged the work in fantastic and surrealistic style with suggestions of a spiritual-

istic salon in a suburb, in contrast to Menotti's production of the work, in New York, with a set by Horace Armistead that was naturalistic. In the Viennese production, we not only heard spirit voices, but we saw white forms moving about and visions flitting through the air. Dr. Rott, who also staged Menotti's *The Consul* for the Vienna State Opera, is a very imaginative designer with many unusual ideas. Mr. Menotti seemed to be very surprised when he came to Vienna for the final rehearsals of *The Consul* and saw what fantastic stage effects the Vienna designer had introduced into his opera. This production of *The Medium* would probably have given him nightmares.

An especially intense performance at the premiere excited the public, as did the spiritualistic seances of Madame Flora. Miss Anday offered an uncompromising characterization of the drunken, brutal, deceitful medium. Miss Siebert, one of the most charming singers at the Vienna State Opera, performed the role of Monica with a weak voice. Mr. Novotny was deeply moving as the mute Toly; Miss Herze took the role of Mrs. Gobineau; Mr. Russ was heard as Mr. Gobineau; and Mrs. Batic, as Mrs. Nolan. All of them were vivid and convincing. Mr. Zallinger conducted with authority and dramatic vigor. The work had a great success.

### Orff's *Die Kluge*

*Die Kluge* forms a jolly contrast to Menotti's opera in the fourth dimension. This opera by Orff reminds one of the old German comedies in its coarseness, slapstick scenes, and wood-cut style. The designer (in this case it was again Dr. Rott) evokes a primitive stage for us, like the wooden platforms erected in the market places in the fifteenth century in Nürnberg and other Gothic cities. The wholly diatonic, lustily sonorous score, with its sixteen percussion instruments, reminds one of an old German farce. It takes much imagination to be as simple as Orff has been in his treatment of the fairy tale about the clever girl who guesses the three riddles of the king and wins his hand in marriage. The work is theatrically effective to a high degree. Miss Rethy sang sensitively as well as dramatically in the role of *Die Kluge*; and Messrs. Christ, Doenck, Krenn, Jaresch, Berry, and Kaufmann provided lusty humor. Mr. Zallinger conducted with devotion.

In the Theater an der Wien, the Vienna State Opera produced Verdi's *Macbeth* with some beautiful new voices. Despite the 1865 revisions, *Macbeth* did not become one of Verdi's popular operas. The gloomy subject matter may be responsible for this, for *Macbeth* is an opera of the night in which dark voices predominate with no Heldentenor ringing out in the climaxes. Verdi conceived the character of Lady Macbeth in sombre vocal terms. He called for "a choking, hollow, rough voice". Lady Macbeth should "not sing; one must transmute her part into acting and declamation". Miss Hoengen made the role very expressive, and she sang it well, except when she had trouble with some passages that lie unusually high. Two new singers were even more impressive; Mr. Metternich, an almost Italian baritone, as *Macbeth*; and Mr. Frick, a powerful, dark bass of a kind we have not heard in a long time, as *Banquo*. Both these singers triumphed. Caspar Neher designed the beautiful scenery, which made effective use of photographic projections. The stage director, Oscar F. Schuh, is a good Shakesperian, and he emphasized the dark, uncanny, and gloomy aspects of the work. Carl Böhm conducted with refinement and a keen sense for dramatic effects. A chorus, composed by Verdi for the Paris production and especially well sung at this performance, was stormily applauded.

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# MEPHISTO'S MUSINGS

## Nightshirt Culture

The National Committee for a Free Europe passes on the following gem as an example of the New Enlightenment as practiced behind the Iron Curtain:

A Bulgarian Party member was caught with his pajamas on and thereby gave away his secret bourgeois leanings, according to *Sturzschl* (Sofia), Jan. 23. In Communist Bulgaria, it would seem, pajama-wearing is the first symptom of reversion to pre-"democratic" individualism. The incriminating incident was discussed at a Party meeting as follows:

"During the fall sowing campaign, another Comrade and I went to visit Comrade Petkovski at his home. We knocked on the door. The door opened and revealed Comrade Petkovski in pajamas, like an old-fashioned *pétibourgeois*. We were dumbfounded. We knew Comrade Petkovski well. In the past he had always seemed reliable, and all at once we caught him wearing his pajamas.

"Probably this is his wife's influence, Comrades. It must be checked. Comrade Petkovski has forgotten himself. He is setting himself apart from the broad masses. After all, didn't we fight for equality? First we find him wearing pajamas. Who knows where that can lead? Tomorrow he will want his children to take piano lessons. It is all the same kind of thing."

## Brave Stuff

From Susie Smpadian, of Sunnyside, comes a cheering note for the lowly ballet corps, which labors in obscurity and is seldom mentioned except for a meager word or two of praise or blame. "We now have a balletomaniacal public," writes our champion, "But I am growing weary of reading about the stars of ballet. What about the corps . . . the brave stuff that adorns the stage half the time, who receive hardly any attention either in public or in print! Why aren't there ever any photos or stories about the corps in magazines? They deserve as much recognition as the stars, n'est ce pas?"

This application of democratic principles to ballet is novel and might lead to explosive results. Imagine the reactions of a star at a poster running something like

this: Corps of the Pieds-en-l'Air Ballet Company in Swan Lake, assisted by Mme. Popalova and M. Cassenoisette. But Susie definitely has a point in protesting that the corps is also the core of ballet and, as such, should receive more attention. Our ballet companies are becoming increasingly aware of that fact. Maybe public and press will follow suit in due course.

## Stark

Our friend from the nether world of dance and opera who has provided us with librettos in previous issues has recently sent an example of Hadean dance criticism, which we feel should be communicated to our readers:

"A new production by the premiere ballet troupe of the lower continent, The Ballet Inimique De Los Ballados, is always an event, and their introduction last night of Paul Buzique's new work, Mayhem (or Maytime, as it is translated) was a date that will go down in ballet history as the ushering in of a new era in the modern ballet idiom—the almost complete integration of established forms and techniques with the deep psychological significance implicit in the basic current of our modern mechanized era. Mayhem paints its colorful canvas with bold strokes.

"Based on a study of the life cycle of the *glympho pterracotta*, a little-known and highly organized insect found only in caves on the Malay Peninsula, Mayhem develops its stark theme with dramatic daring. From the time one first glimpses the protagonist, Phytra (superbly played by la première danseuse, Tanya Insecurovich), eating her mother and her brothers and sisters immediately after birth, one views with shocked, admiring fascination her inevitable progress, compelled and compelling, from ravenous babyhood to alluring and glutinous maturity. The unavoidable symbolism of the *glympho pterracotta* as a typical product of modern so-

cietry's environment only adds to the daring fascination of the theme.

"Mme. Insecurovich's performance is something of a *tour de force* in the dramatic arts, as she executes a *slalom* or a *pomme de terre* with equal grace. From her initial awkward, babyish, instinctive expressions of devotion to her family, through her one great romance (tenderly played by le premier danseur, Baron d'Anchovy, with an apple in his mouth), to the stark final scene on a darkened stage stripped to the bare beams in which, having chewed a few splinters off the beams and found them inedible, she starts devouring herself, beginning at the feet, she is completely master of her art.

"Mr. D'Anchovy was the perfect complement to Mme. Insecurovich's stark performance. As the symbol of the mating instinct in the life of the *glympho pterracotta*, he gave a subtle succulence to this difficult role as, clothed only in parsley and cloves, he darted from knife to fork. His final struggle as he became enmeshed in gravy and was overcome by the scissors-grip of the passionate Mme. Insecurovich is without parallel in the history of the ballet.

"Raoul Sudobuch, le premier choréographe, has choreographed this amazing creation to point up the subtle interplay of quick, flashing motion, the driving impact of compulsive gesture constantly moving toward the final, stark void of the inevitable tragedy, the desperate pain and emptiness that follows the passionate turmoil of acute indigestion. His juxtaposition of swift color and motion is ideally suited to his medium."

## Welcome Insult?

One of my correspondents, signing himself simply A. F. H., sends a clipping from the Santa Barbara (Calif.) *News-Press* showing two ladies presenting Victor de Sabata with an album of Sir Thomas Beecham's recording of Handel's

*Messiah*, following Mr. De Sabata's appearance as guest conductor with the Los Angeles Philharmonic. "Could this have serious consequences," asks A. F. H., "such as presenting Toscanini with a recording of Beethoven's Ninth by De Sabata, or Mischa Elman with a nice Heifetz recording, and so on *ad infinitum*?"

I am sure A. F. H. has nothing to fear since all musicians are renowned for their affection and charity toward their fellow men (particularly their fellow artists). Any one of them undoubtedly would be as delighted with such a gift as Henry Ford II would be with a shiny new Chevrolet.

## Olio

Jascha Heifetz would not be argued out of playing a sonata by Richard Strauss in Haifa, Israel, on April 11, and received what has been described as a thunderous ovation for his audacity. Breaking a twenty-year ban on the playing of music by German composers in the Jewish state, the violinist insisted, against all local advice, upon playing the music of his choice. In Tel Aviv, where a demonstration might have been expected, the performance of the Strauss work was received in stony silence. The rest of the program was warmly applauded.

Asking itself why the Funeral March of the Polish composer Chopin was played at Stalin's funeral, the Tokyo newspaper *Mainichi* decided that "no Russian composer would write a funeral march lest he be nabbed and purged for anticipating someone's death."

When a police officer stopped a sedan in Fitchburg, Mass., a few days ago and informed the driver that the car was overloaded, fourteen men piled out—nine from inside and five from the trunk. When the men explained that they were members of the American Male Chorus giving a series of concerts at Fitchburg schools, the officer ordered half of them to walk to their next engagement.

A Detroit circuit-court judge recently rendered a decision in a suit between a singer and an orchestra leader. Then he recessed court, stepped down from the bench and sang April Showers. "I just wanted you to know that I was musically qualified to decide the case," he said.

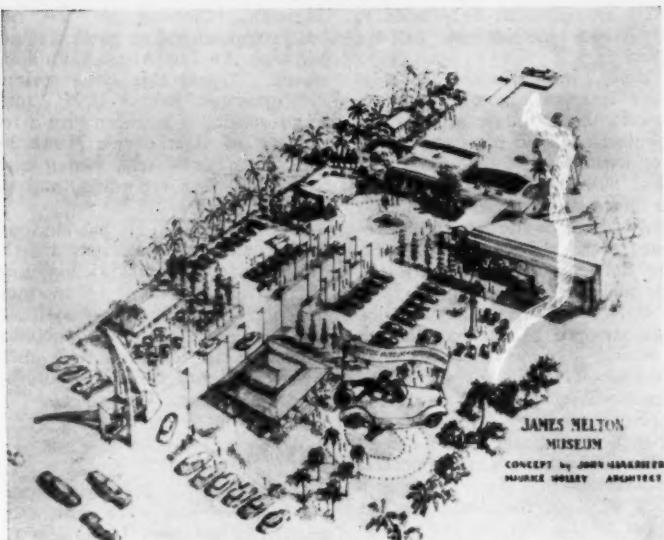
L. Robert Riebs, manager of the Elkhart (Ind.) Symphony Society, has informed your editor that the theme of his orchestra's coming summer series, under the direction of Zigmont George Gaska, will be Musical America, a title inspired by the name of your publication and its appropriateness in relation to Elkhart's position "in the heart of musical America".



# Melton Museum

**Singer's famous collection**

**recent additions, gets**



Architect's drawing of the new James Melton Autorama at Hypoluxo, Fla.

FOR the past two months, a fleet of huge trucks has been making the round trip between Norwalk, Conn., and Hypoluxo, Fla., patiently covering the 1,400 miles from north to south with loads that would astonish the average freight inspector. Catching glimpses of mammoth, shrouded forms, the occasional gleam of red paint and the sleek lines of polished brass, the ungainly bulges of what certainly appears to be a stage coach, he might wonder: Is this a circus?

But there are no live animals in the cargo, only a few lifelike wax dummies to startle the unwary with their staring eyes and fixed smiles.

By now the inspector should know that the strange caravan is the Melton Museum on the move. James Melton is transferring his fabulous collection of old cars and automobilia, toy trains, music boxes and a thousand-and-one appurtenances from New England to the sunnier state of Florida. There, in the magnificent natural surroundings provided by the onetime Lake Shore Club, ten miles south of Palm Beach on U. S. Highway No. 1, the James Melton Autorama is scheduled to open about the end of April.

Not only are the original buildings of this famous former restaurant and casino being adapted to house the popular tenor's collection, but added wings and other new structures have been built to show off the ancient cars, the moving toys, and the hundreds of fascinating items that speak eloquently of the automotive age.

A general survey of the site, which extends from Route 1 to the Inland Waterway, is possible with the aid of the architect's drawing reproduced on these pages, which shows the main features of the new Transportation Museum. The architect is Maurice Holley, but the over-all conception is that of John Harkrider, a former designer for the Ziegfeld Follies and for several film companies, and recently head of a model agency. So fired by Mr. Melton's project has Mr. Harkrider become that his letters to his principal describing innovations and additions read more like poetry than prose.

A recent bulletin told of the new wing, 90 by 62 feet, in which five rare "automotive marvels" will be displayed, each in its own setting. Among them is Ralph de Palma's racing Mercedes of 1905. The five cars will point their radiators into a central space, and between them will be glass showcases for the exhibition of a dozen sponsors, each of whom has paid \$5,000 for the privilege. A vast diorama by Luman Martin Winter will depict progress in the auto-

motive age as exemplified by the titans of the automotive world, ex-ecuted in silver leaf with an antique glaze and pierced to let light through to aid the design. The outside wall of this wing, which faces the lake, is of rich blue glass. Fresh flowers and many appropriate mannikins will add to the lifelike effect of the display. This wing is the big one seen at the right of the drawing.

With this architect's drawing as a guide, you can take a preliminary tour of the new Melton Museum, entering from the highway at the lower left of the picture. The tall structure you see at the gate is a forty-foot pylon, which may support at its top a motor with rotating wheels. Perhaps a huge, animated cutout of Mr. Melton, facing both ways, complete with racing cap and duster, and outlined in neon lights, will be substituted for this car, to symbolize the proprietor's personal invitation to enter.

#### Tour of the Grounds

The first structure you see, square and low-roofed, is the United States Post Office of Hypoluxo, moved to the museum grounds by special permission and designed to harmonize with the surroundings. At its right you see a replica of a racing car and driver. This is a captive balloon, anchored above the grounds. Beneath it, and not visible on the drawing, will be an Indian village of tepees, where native Indians will make baskets and dolls. To the far left of the post office, the smaller building at the corner is planned to be a gift shop, although this may be transferred to the main building. Here will be sold curios and jewelry, using the motifs of the automotive world — cars, stagecoaches, locomotives, and so on. Up the boundary towards the top of the picture is the open-front dairy bar. Behind this is the children's village, sure to be one of the most enchanting displays in the museum. The life-sized doll house was at one time the old Royal Poinciana Tea House, acquired when the famous hotel was torn down several years ago, along with the half-dozen colonial pillars that now grace the facade of the main building. The children's playground will contain swings, slides, a merry-go-round, a children's train, and other miniature means of locomotion and entertainment.

"I've just bought a half-sized stagecoach and a small fire engine," said Mr. Melton gleefully. "Both can be pulled by Shetland ponies. Won't the kids love them! Then, recalling fond memories, I looked everywhere for goat-wagons, and finally found two in the West. They are green, with red wheels, very spruce and gay. I'm get-

ting harness-broken goats from Denver to pull them."

From the children's corner you move to the waterway, where a new dock has been constructed to accommodate a cruise service, which will be inaugurated in West Palm Beach, Boca Raton, Del Ray, and Ft. Lauderdale. A fleet of open motor victorias will operate between the Autorama and the luxury hotels in nearby Palm Beach.

"See that beautiful lawn that slopes down from the main house to the water?" asked Mr. Melton. "I'm going to hold Sunday night concerts there.

#### THREE AUTOMOBILES IN THE NEW MUSEUM

1906 Stanley  
Steamer



1907 Franklin



1901 Locomobile  
Steamer



MUSICAL AMERICA

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# on Move

of antique cars, with

**luxurious new home in Florida**

the box office. Admission to the museum will be one dollar plus tax. Between 400,000 and 500,000 persons are expected to be clocked in during the first year, thus more than realizing the initial capital investment of the stockholders, which is \$300,000. Museum management, in this case, should be self-supporting.

Adjoining the box office is a proposed gift shop. Then the rest of the entire building will be thrown into one huge room, where the collection will be displayed.

Mr. Melton has transported from his tremendous collection only about 55 cars, and he plans to frame each with a "living picture" suited to its special character.

To the right of the main building is a shadow-box room. All the windows giving on the lake are shadow-boxes, each holding a part of the famous collection of automobile accessories and memorabilia.

To the left of the main building, best seen on the model that Mr. Melton is holding, is another wing, which promises to be one of the highlights of the exhibit. For here Mr. Melton plans to transplant the Old West to Florida. He has brought a young artist, Bernard Thomas, from Sheridan, Wyo., to paint a mural on a wall eighty feet long and sixteen feet high, and he plans a re-creation of the spirit of the Northwest frontier.

"I only recently discovered the West for myself," the tenor confessed. "Here I am with five complete cowboy suits and ten ten-gallon hats, knowing more cowboy songs, I'll bet, than anybody, and I just didn't get acquainted with the real West until

this last concert tour. I'd only been in Montana once before, fifteen years ago. Later, I was always taking the 'de luxe' Pullman concert tours, hitting the high spots and the big cities—Seattle, Spokane, and so on. This time, I really got into Montana and Wyoming.

"First of all, I saw in Cheyenne a four-foot statue of William S. Hart, the old-time movie actor, and I heard there was another one in Billings, Mont. So, when I sang in Helena, Mont., I also went to Billings on an exploratory trip. I fell in love with Charles W. Russell's famous paintings of the West. Then I heard about Thomas, who had studied with a pupil of Russell's, and saw photographs of a mural he had done in Laurel, Mont."

Laurel is near Billings, so Mr. Melton went there to see the mural, but it was in a bank and it was Sunday. Nothing daunted, Mr. Melton called on the bank president, who was flattered at the tenor's interest and opened the bank specially for him to view the picture. Mr. Melton immediately requested a meeting with the painter. He was impressed not only by the mural, but by the six-foot Thomas himself. "Half-inch taller than I am," said the tenor admiringly, "and shoulders out to here"—he added, extending his arms beyond his own broad frame. "Hips as slim as any dream cowboy's. Wears big hats, and desert-colored clothes and boots—shouldn't wear anything else."

Thomas, who was born in Sheridan, was deeply influenced by Bill Gollings, who had worked with Russell. He determined early in his career to draw on the inexhaustible pioneer



James Melton holds an architect's model of the museum's main building

Sam R. Quincy

and Indian lore of his country, and he became familiar with cowboy life when he worked on his brother's ranches. He studied in Los Angeles, winning the Leo Youngsworth award as senior art student in Woodbury College art school, and then went to war. As an infantry sergeant in the European theatre from 1943 to 1945, he won recognition for his painting, *Thou Art with Me*, for the chaplain division. His sketch book, *The Old Country and Its People*, brought him a scholarship in the Ecole des Beaux Arts in Paris.

When Mr. Melton sent samples of Thomas' work to his partners in Florida, they wired right back: "How soon can this bird get here?" Thomas took off immediately, and is now at work on his new assignment.

## Stagecoach Comes High

"He paints cowboys and horses and Lewis and Clark and covered wagons and Indians like—well, just marvelous!" exclaimed Thomas's new mentor. "I'm going to create a Montana wing there in the museum, with his mural as the background. He's also getting me some Indian artifacts. Now I'm after stagecoaches. Going to advertise in all the Western papers. There's one for sale—a beautiful thing, the Cheyenne-Deadwood coach, but the man wants \$5,000 for it. Too much."

Thomas accompanied Mr. Melton to see the Old Town that has been re-created by State Senator Charles Bovey, who is also responsible for the restoration of another Western shrine, Virginia City, in Nevada.

"Senator Bovey has two wonderful old Seeburg nickelodeons," said Mr. Melton enviously. These are the outsize piano-like monstrosities that beat out tunes from piano rolls—you puts in your nickel and you gets, maybe, *After the Ball*, or *That's My Weakness Now*.

"The senator has promised me one of them," continued this new cham-

pion of the Wild West. "I'm going to set it up in the Montana wing and get some new rolls for it. 'Yes,' he answered after an incredulous look from his interviewer, "you can get new rolls. There's a man here in New York who makes them—it's his business. Real old-time songs. Right off the cob, they're so corny."

Not visible on the drawing is a blue-and-white-striped tent which will hold the big pieces of the collection. Old Jumbo, the world's largest horse-drawn fire engine—"still rumble," said Mr. Melton fondly—will have a place of honor. There will also be a surrey or two, fringed top and all, and the overflow of stagecoaches from the Montana wing.

Somewhere about the premises there will be a complete fire house, with a shiny brass pole leading from the second story through a hole in the floor to the ground below and with three firemen in their red suspenders sitting around playing cards. It isn't likely that they will respond to any alarm, however, for they will be only wax. Two recently acquired fire engines will find their homes here or under the tent. Mr. Melton came on them by one of those lucky chances that are always crossing his path. He arrived early at the airport in La Crosse, Wis. There they stood, neglected—and for sale. In the minutes before boarding his plane, the tenor had added them to his collection.

Although Mr. Melton's tours are noted for their yield of antiques, gifts, and gadgets, his 1953 Western swing was more than the usual procession of personal triumphs, even counting the three-and-a-half day jamboree planned for the tenor in Vancouver, B.C. The Canadian city scheduled girl bagpipers, a hospital visit and impromptu concert, receptions, City Hall ceremonies, parades in old cars, luncheons, a ride in the ski lift with a couple of monumental St. Bernard dogs and—at last—a concert.



With his current interest in the early American West, occasioned by a recent tour through Wyoming and Montana, James Melton has added stage coaches, two of which are shown above, and other horse-drawn vehicles to his collection of old automobiles

# Orchestras in New York

## Krenek's Medea Has New York Premiere

Philadelphia Orchestra, Eugene Ormandy, conductor. Blanche Thebom, mezzo-soprano. Carnegie Hall, March 24:

Suite, *The Birds*..... Respighi  
Medea..... Krenek  
(First New York performance)  
Symphony No. 6 (Pathétique)..... Tchaikovsky

In January, 1951, Ernst Krenek happened to meet Blanche Thebom in San Francisco. During the conversation she mentioned how deeply she had been moved by Judith Anderson's performance as Medea in the Robinson Jeffers adaptation of the tragedy by Euripides. Miss Thebom told the composer that she thought that a dramatic monologue with orchestra could be created, binding together the main features of Medea's role. Mr. Krenek immediately became interested and agreed to compose it.

His score is essentially background music, and as such it is admirable. The passion, the quick changes of mood, the barbaric ruthlessness of Medea's broodings are discreetly mirrored in the music. The vocal line itself has no great musical significance (it might have been omitted and the music used as background for pure recitation), but it is adroitly patterned to the surge and the rhythms of the speech. The dissonance of the harmonic idiom and the sonorous economy of the score are both appropriate to the poetry. Miss Thebom had been very busy at the Metropolitan Opera in recent weeks, and her voice showed signs of fatigue. But she sang and declaimed the work with tremendous sincerity and with considerable power. She exaggerated facial expression but her gestures were all

the more telling for being restrained. She was superbly dressed in a gown that was almost a costume without losing its informal touch. Mr. Ormandy conducted the music devotedly.

The harpsichord pieces that Respighi touched up and prettified in his suite are much more beautiful in their original versions. Mr. Ormandy made the music sound even weaker by exaggerating pianissimos and indulging in swooning ritardandos that have no place in classic and pre-classic music. His interpretation of the Tchaikovsky Pathétique was rhythmically distorted, sonorously attenuated, and fearfully sentimental.

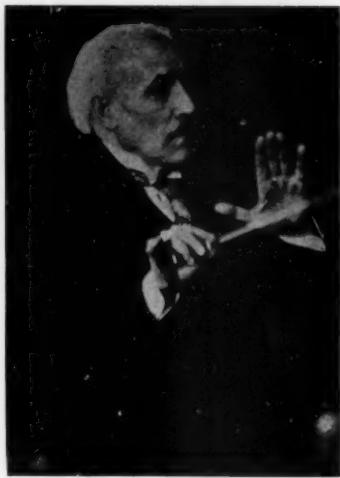
—R. S.

## Serkin Plays Mozart With Cantelli

New York Philharmonic-Symphony, Guido Cantelli conducting. Rudolf Serkin, pianist. Carnegie Hall, March 26:

La Battaglia..... Gabrieli-Ghedini  
(First American performance)  
Piano Concerto in D minor, K. 466  
Preludio à un Altro Giorno..... Mozart  
(First American performance)  
Pictures at an Exhibition..... Moussorgsky-Ravel

The endlessly beautiful and perennially fresh Concerto in D minor, from one of Mozart's most felicitous periods, is a perfect vehicle for the alternately impassioned and serenely lyrical art of Mr. Serkin. Except for the popular Romanza, the concerto is mainly a fiery, turbulent work requiring tremendous technique and an ability to phrase cleanly and subtly at high speeds. Mr. Serkin fulfilled all the requirements, not with casual facility, but with great earnestness and authoritative dispatch. Mr. Can-



Arturo Toscanini

telli provided him with as sensitive and as perfectly matched an accompaniment as any Mozart player possibly could hope for. His realization of the soloist's requirements as well as the inherent values of the orchestral background made his contribution a vital part of a memorable performance.

The picturesque battle music for wind instruments by Andrea Gabrieli was an overlong, though sometimes engrossing, étude for the brass and woodwind sections of the orchestra. The Pizzetti piece (1952) had the waywardness, the grandiloquence and much of the slick, though empty, theatricalism of a fairly good movie score. These examples of early and late Italian composition both were heard for the first time in this country, and it seems doubtful that they will be granted second hearings any time soon. However, Mr. Cantelli played them, as he played the Moussorgsky Pictures, with a dynamism and a sense of style that made them

sound as momentous as masterpieces. Perhaps that is the secret of Mr. Cantelli's genius. He approaches everything as though it were the greatest piece of music ever written.

For his program of March 29 Mr. Cantelli retained only the Moussorgsky-Ravel work from the previous Thursday evening concert. Rudolf Serkin was soloist in Beethoven's First Piano Concerto. Rossini's Overture to *Il Signor Bruschino* was the opening work.

—R. E.

## Toscanini Conducts Missa Solemnis

Arturo Toscanini achieved one of the most memorable interpretations of his long and illustrious career, when the NBC Symphony, the Robert Shaw Chorale, and a quartet of soloists performed Beethoven's *Missa Solemnis* under his baton in Carnegie Hall at 5:30 P.M. on March 28, for the benefit of the Artists' Veterans Hospital Programs, and the Hospitalized Veterans Music Service of the Musicians Emergency Fund. It was one of those rare instances of sublime music sublimely interpreted. The tremendous technical virtuosity of orchestra, chorus, and soloists was forgotten in the overwhelming impact of the music. It was a revelation of the late Beethoven—a spirit risen above the world and its cares, like the aging Rembrandt and the aging Da Vinci, a spirit that could conceive and execute the seemingly impossible. Mr. Toscanini pierced through every twist and turn of the inhumanly difficult score to the vision and profound thought in it. This performance made the worship that has grown up about the conductor completely understandable. He is one of the few indisputable miracles of our age.

Beethoven was born a century too late to feel at home in the contrapuntal world of Bach and to write his *Missa Solemnis* as naturally as Bach wrote the Mass in B minor. For

(Continued on page 22)

# Recitals in New York

## Amadeus Quartet Kaufmann Auditorium, March 23

The Amadeus Quartet offered two familiar items and one less familiar, although it has been heard here. The centerpiece on the program was the British composer Michael Tippett's Quartet No. 2, in F sharp. It was flanked by the Op. 74, No. 1, of Haydn and the Op. 51, No. 1, of Brahms. The Tippett work is engaging, but it seems rather genteel. It could not be called Edwardian; neither does it embrace the more advanced harmonic doctrines. In mood it is bittersweet, with ever so polite dissonances. One gets the impression that the composer sought to express himself freely but not at the risk of offending his conservative listeners. The Presto movement is most successful in this ambivalence. The ensemble played everything forthrightly; their tone was not endearing, but they did not wander off pitch, either.

—J. L.

## Lorna Sydney, Mezzo-soprano Town Hall, March 23 (Debut)

An Australian mezzo-soprano who has been a member of the Vienna State Opera for seven seasons, Miss Sydney appeared with the New York City Opera two years ago. Returning for a recital debut here, she offered a choice selection of songs plus two Bach arias. Her voice was of ample size to make effective climaxes when she wanted to; it was dark and round in quality, acquiring brilliance as it reached the upper register. Interpretatively her singing showed an

intelligent understanding of content and style; she phrased carefully and enunciated clearly. In other words, Miss Sydney gave a musically and attractive-sounding account of a tasteful program—not a particularly common experience. As yet she had not discovered the art that conceals art: there was more conscientiousness than spontaneity about her performances. This was most apparent in her earnest version of Bartók's Village Scenes, where the requisite naturalness and abandon were missing. Wolf-Ferrari's four Rispetti had admirable lightness and fluidity (perhaps because she was singing in Italian) and provided a delightful contrast to the more somber lieder of Brahms, Franz, Wolf, Strauss, and Marx, which dominated the program. James Shomate provided accurate accompaniments.

—R. A. E.

## American Bach Society Town Hall, March 24

Every now and then the seemingly endless chain of piano, violin, and song recitals that annually binds New York concert halls from October through April is broken by a musical event offering delights of a wholly unexpected and unconventional nature. The American Bach Society presented just such a concert on this occasion. Its center of interest, both visual and auditory, was a tiny one-manual organ that had been transported all the way from Connecticut College to Town Hall for the purpose of presenting more or less authentic performances of neglected but charming seven-

teenth- and eighteenth-century music. The positiv, as the instrument is properly known, was built by Walter Holtkamp, one of America's foremost organ builders, and is now owned by Arthur Quimby.

Melville Smith, director of the Longy School of Music, was soloist in four of Mozart's capsule sonatas for organ and strings; Handel's Concerto No. 4, in F major, for organ and orchestra; and Sweelinck's Variations on *Mein junges Leben hat ein End*; Zipoli's *Pastorale*, and a Fugue in G minor by an unknown composer, for organ alone. Although the positiv had only three stops, it was easily strong enough to assert itself in the ensemble works and capable of providing sufficient variety of tone color for the music programmed. The audience was obviously enchanted by the performance of the Handel concerto, and rightly so, for it was a splendid realization of some of the composer's sunniest music.

Paul Matthen, bass-baritone, also made a notable contribution to the program with his singing of five fourteenth- and fifteenth-century airs, two of which—Ich bin erfreut and In feurs hitz, from the Glogauer Liederbuch published in 1460—were extraordinarily expressive. Handel's *Cuopre tal volta il cielo*, a cantata for bass and strings, was somewhat less interesting.

Bach was represented by only one work, the Sonata for Violin and Harpsichord in E major, which suffered from a performance that was badly conceived and unfortunately executed. Jacques Margolies, violinist, and Robert Conant, harpsichordist, were not only assisted on the continuo part by a cellist, but by a second harpsichordist (Mr. Smith). The notion that this practice would

make for an authentic performance may have resulted from a bit of musicological research, but it would have taken only a few moments of listening with the ears rather than the brain to persuade the performers that the idea was not a good one. Anyway, it is difficult to believe that the eighteenth-century economy provided for two harpsichords in every music room.

—A. H.

## Aline van Barentzen, Pianist Town Hall, March 25 (Debut)

Aline van Barentzen, French pianist known here through her recordings, made her local debut with a program beginning with Beethoven's *Waldstein* Sonata and including a Chopin group, Schumann's *Etudes Symphoniques*, some Debussy preludes, and the Ravel *Toccata*. She proved to be a formidable mistress of the keyboard, a mature interpreter, and a well-seasoned recitalist.

She did some of her best playing in the Beethoven sonata, bringing out those hidden poignant qualities that lie beneath the brilliant surface configurations of the final movement. She gave, too, the most satisfying over-all performance of the Schumann études that I have heard in many a moon. Her Chopin playing, particularly in the F minor Fantasy and in three études, had a sweep, freedom, and abandon such as one seldom hears from the younger school of pianists, and she tossed off the Winter Wind étude with the speed and accuracy of a Backhaus. Nor was this mere virtuoso display. Miss van Barentzen's art, despite its technical brilliancy, is firmly grounded in solid musical values. That she was equally at home in the impressionistic world of Debussy and Ravel was amply demon-

(Continued on page 24)

# Personalities in the News

FIFTY of his oldest and closest friends gathered together on April 13, to pay homage to **Giorgio Polacco** in honor of his eightieth birthday, which fell the day before. Maestro Polacco, in retirement for 23 years because of a heart condition, was formerly with the Metropolitan, where he succeeded Arturo Toscanini, and in 1919 he accepted the post of General Musical Director of the Chicago Opera. Among those present were: Vittorio Trevisan and his daughter; Giovanni Martinelli; Gladys Swarthout and Frank Chapman; Cesare Stirani; A. Walter Kramer; Dr. Franco Colombo; Robert Lawrence; Carol Longone; John F. Majeski; Francis Robinson; Mr. and Mrs. Frank Forrest; and the hosts, Mr. and Mrs. Henry Sopkin.

**Gerard Souzay** returned to France on April 8 after a stay of more than three months in North America, during which he appeared as recitalist in New York, Philadelphia, Montreal, Quebec, and several other cities. The baritone was also soloist with the Boston Symphony in January and April. Now concertizing in France, Mr. Souzay will make recordings there before going to South America to sing more than twenty recitals during June, July, and August. He will return to the United States next January for his fourth American tour after singing in Spain, Portugal, Holland, Germany, and England in the fall.

**Blanche Thebom** was honored with a cocktail party recently by the Swedish Consul General in New York. The testimonial was in recognition of her recent appointment to honorary membership in the Soloists' Guild of the Royal Opera of Stockholm. **Set Svanholm** and **Jussi Bjoerling**, themselves members of the guild and, like Miss Thebom, of the Metropolitan Opera, appeared with her in a musical program at the party.

A son, Thomas Samuel, has been born to Mr. and Mrs. **Henry Mazer** of Wheeling, W. Va. Mr. Mazer is conductor of the Wheeling Symphony.

**Soprano Hilde Gueden** will sing three roles with the Vienna State Opera in June: Gilda in *Rigoletto*, Pamina in *The Magic Flute*, and Nannetta in *Falstaff*. Miss Gueden will then go to Salzburg for her seventh annual appearance. Her roles there will include Sophie in *Der Rosenkavalier* and Cherubino in *The Marriage of Figaro*.

**Alfred Wallenstein**, conductor of the Los Angeles Philharmonic, will conduct The Rake's Progress in its first stage performance in Great Britain, on Aug. 25 at the Edinburgh Festival.

## Marjorie Lawrence Sings in The Medium

**LITTLE ROCK**.—The recently reorganized Arkansas Symphony Society, which supplanted the old Arkansas State Symphony Association, opened its winter season with a production of two Menotti operas, *The Medium* and *The Telephone*, in the Robinson Memorial Auditorium. Marjorie Lawrence sang the title role in *The Medium*. Barbara Crissey, soprano, and Geoffrey Young, baritone, comprised the cast of *The Telephone*. Supporting Miss Lawrence were Roberta King and Patricia Hornecker, sopranos; Dolores Kidd, contralto; and William Blevins, baritone. Ray Edelstein played the deaf mute. Sidney J. Palmer conducted both operas, and Charles Gray was stage director.

## Brief To Continue In New Haven Post

**NEW HAVEN, CONN.**—Frank Briefe has been re-engaged as musical director of the New Haven Symphony for the 1953-54 season. Harold Kendrick will again serve as manager of the orchestra.

## Little Symphony Heard Under Civic Auspices

**WORCESTER**.—Now in its sixth season, the Worcester Little Symphony, conducted by Harry Levenson, was heard on March 9 under the auspices

The sixteen-piece **Stuttgart Chamber Orchestra** arrived in New York on April 8 en route to Puerto Rico and South America for a series of appearances there. The group will not be heard in the United States this season, but engagements have been scheduled for next year under their permanent conductor, Karl Muenchinger, who has been a guest conductor in San Francisco this season.

**Ramon Vinay**, Chilean-born Metropolitan tenor, recently took time off for a flying trip to Portugal, where he sang in several performances of *Otello* and *Samson et Dalila* with Lisbon's San Carlo company. Mr. Vinay will be back in time to sing in a Metropolitan tour performance of *Samson* in Memphis on May 6.

**When violinist Henri Temianka** was hospitalized in Hillsdale, Mich., after a motor accident last January, he promised to return in March to play a birthday recital for his roommate at the Hillsdale Community Health Center. On March 10, as good as his promise, he arrived in Hillsdale for a concert date and went immediately to the hospital. His still-hospitalized roommate, Howard Moore, received a solo recital at his bedside.

**Frank Guerrera** recently sang three nights in a row at the Metropolitan. He filled scheduled appearances in *Cosi Fan Tutte* and *La Bohème* with a day intervening. But midway in a performance of *Pagliacci* on the night between, he was called from home to substitute as Tonio for Paolo Silvani, who became ill in the first act.

**Eleanor Steber** completed a seven-state tour of the South before her return to the Metropolitan Opera on April 11, as Elsa in *Lohengrin*. She will make her European debut in the same role this summer at Bayreuth.

**Arthur Fiedler**, conductor of the Boston Pops Orchestra and the special Boston Pops Tour Orchestra and a well known "spark" (i.e., follower of fire engines), has been named an honorary fire chief of five cities in which his touring group appeared thus far this season: Altoona, Harrisburg, Scranton and Pittsburgh, Penna., and Washington, D. C.

of the Civic Music Association. The Concert is believed to mark the first time in Civic Music history, on a national basis, that a local organization of this size had performed under its sponsorship. In addition to Mozart's Symphony in E flat, No. 39, the program included the first movement of Grieg's Concerto in A minor, with Leonard Hokanson as soloist, and shorter works. The orchestra made its professional debut on Nov. 13, 1948, at Atlantic Union College, South Lancaster. Since then it has returned annually to that institution.

## Thirty Cities To Hear BMI-AMF Series

In an effort to widen audiences for music by contemporary American composers, the American Federation of Musicians and Broadcast Music, Inc., are drawing plans for presenting a concert series under the directorship of David Broekman in up to thirty American cities. The plans resulted from discussions between Mr. Broekman, conductor of a series of rehearsals at Cooper Union in



Milton Katims in Barcelona, where he conducted the Teatro del Liceo orchestra.

**Nikita Magaloff** recently completed an American tour and has now embarked for Europe. The pianist plans to return in November.

**Baritone Lawrence Winters** of the New York City Opera, will make his European debut in June, singing the title role in *Rigoletto*, at Stuttgart, and Amonasro in *Aida*, at Augsburg. Appearances also are arranged in Switzerland, Italy, Austria, The Netherlands, and Scandinavia.

**Artur Rubinstein** has been named an honorary faculty member of the Accademia di Santa Cecilia in Rome, one of the world's oldest musical institutions.

**Joseph Szigeti** has embarked on a tour of Japan under auspices of the Mainichi Press, a Tokyo press syndicate, which has arranged an itinerary of 23 concerts.

**The Vienna Choir Boys** have left for home after completing a 68-city tour of America and Canada.

**Pianist Margaret Stern**, wife of voice coach Robert Kinander, became parents of a seven-pound daughter, Kathleen, on March 31.

**Pianist Emilio Osta**, who has been making joint appearances with his dancing sister Teresita, has recently embarked on an independent career. His current engagements include bookings at several universities and women's club conventions.

New York this season; Carl Havellip, president of BMI; and Samuel R. Rosenbaum, trustee of Music Performance Trust Fund.

The Cooper Union series presented monthly concerts by a 55-piece orchestra, supplied by Local 802 of the AFM, in which composers represented in the programs were present to discuss their works with members of the audience. (The success of the series was such that an added concert will be presented on April 12.)

Mr. Broekman has said that he will visit the various cities in which similar series will be held next season. He will conduct the first concert in each city and then allow a local conductor to continue with the remaining concerts. The cities in which the project will be initiated have not been chosen although, according to Mr. Broekman, university or college towns are most likely.

## Candlelight Concerts Open For Two-Month Season

**WILLIAMSBURG, VA.**—Thursday evening candlelight concerts at the Governor's Palace opened on March 26 for the spring season and will continue through May 28, under the directorship of Cary McMurran. A special addition to this year's programs will be opera evenings devoted to Pergolesi's *The Music Master*. Soloists for the concerts will include Helen Wood and Helen Boatwright, sopranos; Alfred Lowe, flutist; and Arthur Rhea, harpsichordist.



Eva De Luca, who was soloist in a recent concert of the Baltimore Symphony, is shown with Massimo Freccia, the orchestra's conductor, and Rosa Ponselle, who has been coaching the soprano.

# MUSICAL AMERICA

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## Musical America's Radio Poll Suspended

WITH reluctance and no little regret, MUSICAL AMERICA suspends its Annual Radio Poll this year after nine consecutive years of reporting the selections of outstanding programs and personalities on the air as chosen by the music editors of the daily newspapers from coast to coast.

So little initiative has been displayed by the major networks in propagating good music over their nationwide facilities and so few new programs of high artistic merit have been developed in recent years that competition in this field has become virtually nonexistent, and the same programs of necessity turn up year after year as winners in their respective categories.

Last year, for example, Arturo Toscanini took first place among orchestral conductors for the ninth consecutive time, as did the Telephone Hour among orchestras with featured soloists. Jascha Heifetz and E. Power Biggs were chosen outstanding violinist and outstanding organist for the seventh time each, while Artur Rubinstein won for the fifth time as pianist and Fritz Reiner for the fourth time as opera conductor. The National Broadcasting Company was cited for the sixth time as the network most faithfully serving the cause of serious music through the year.

BY no means do we infer that there is anything questionable about the above selections. The programs and the performers represented are of the very highest rank, and it seems likely that they would retain their poll status under any circumstances. The point is that, with so few challengers in the field, the choice becomes almost automatic and the whole purpose of the poll, which has been to stimulate more programs of the caliber provided by the winners, is rendered meaningless.

The reasons for the stagnate condition of music on the air have been dealt with at length in this space several times in the past. The broadcasters know the reasons, and we think most of our readers also know them by now. The principal one is the lack of vocal response on the part of listeners who want good music on the radio: they do not let the broadcasters and sponsors know their wishes frequently and voluminously and in no uncertain terms.

During the past season radio listeners have had the following musical sustenance regularly from the four major networks—NBC: the NBC Symphony, ASCAP American Composers Series, NFMC Youth Series, Telephone Hour, Voice of Firestone, Railroad Hour and Opera Vignettes (Kate Smith program), and for TV viewers the excellent NBC Television Opera Series. CBS: New York Philharmonic-Symphony, Longines Symphonette, E. Power Biggs, String Serenade, Cadillac Choral Symphony, Salt Lake City Tabernacle Choir. Mutual: Chicago Theatre of the Air, Oklahoma City Symphony, Los Angeles Philharmonic and Symphonies for Youth, Sylvan Levin's Music Meeting and Opera Concerts. ABC: Metropolitan Opera, Metropolitan Opera Auditions.

THE paucity of this list is self-evident. Luckily some local AM stations and a number of FM stations do the best they can

to fill the gaps. Their efforts sometimes verge on the heroic, and some method should be devised to bring them the reward and recognition due them. We have found it difficult to do so within the framework of a national radio poll. It may be that the rebuilding of radio's musical prestige will begin with these solitary beacons and work backwards, as it were, until the networks become revitalized.

In suspending the radio poll, MUSICAL AMERICA is not abandoning it. The poll will be revived if and when the musical activity on a national scale reaches a sufficient volume to warrant the rather considerable expenditure of time and money involved. We can only hope that that time is not far distant.

## First Things First Where Money Is Concerned

IN the adjacent Letters to the Editor column we reprint a communication from a reader pleading for help in the rebuilding of the Vienna State Opera House. The letter is a sincere expression of concern for a historic citadel of the lyric theatre and symphony for a people whose love of music through the centuries has contributed significantly to all of Western culture.

Charity, however, should begin at home. We have a venerable operatic institution of our own which is in desperate straits financially. The Metropolitan has not been bombed out, but for all practical purposes it might just as well have been. The physical decrepitude of the theatre is of major proportions, and the \$1,500,000 fund being sought to make repairs can effect, at best, only the most superficial job of patching up. Even after a nationwide appeal of several weeks' duration, only a third of this sum has been raised thus far, and before any appeals are launched for the restoration of the Vienna State Opera, the American people had better bethink themselves of ways and means of gathering the remaining million dollars for The Old Lady of Thirty-ninth Street.

NOR do our domestic needs end there. The New York City Center of Music and Drama has just announced that it must appeal to the public for \$200,000 to "meet current obligations, guarantee opening our doors next fall and leave us with a margin of safety", according to Newbold Morris, chairman of the board of directors. Here is an organization that, through its opera and ballet companies and its dramatic theatre, has brought international cultural prestige to this country—a prestige now rivaling that produced by the Metropolitan itself. The Center has been self-supporting since it opened in 1943 and this is the first time it has had a turn to the public for additional support. Will it get the \$200,000? In view of the Metropolitan's experience, the most we would venture is "maybe".

There are other musical institutions over the country facing similar crises and experiencing similar difficulties in making ends meet—and without aid of any sort from governmental agencies such as the Vienna State Opera enjoys. We shall hail the rebirth of the great Austrian theatre and gladly help raise funds to that end—after our own American theatre has been shored up and given a secure roof over its head.

## Letters to the Editor

### Appeal for Vienna Opera

To THE EDITOR:

During the past year it was my great pleasure to spend a couple of months in Vienna enjoying every night a superb performance of opera or an exceptional concert.

Poor as they are these days the Austrians still find a few shillings for music.

As you likely know the two most sacred buildings in Vienna—St. Stephen's Cathedral and the Vienna State Opera—were both destroyed during the war.

The rebuilding of St. Stephens has been virtually completed by the Austrians themselves, but although the government has contributed what it could to the rebuilding of the opera our bombs did such a tragic job of destruction that its rebuilding is almost beyond the slender resources available.

Would it not be a wonderful demonstration of our sincere friendship for that land of Strauss, Mozart, Schubert, Wolf, Bruckner, Mahler, and all the rest of the men and women who have contributed so much to the music of the world, if our orchestras, and all our other musical organizations, were to stage a series of benefit concerts throughout the country to help Austria re-establish its State Opera?

I am sure that an editorial plea in *MUSICAL AMERICA* might very well serve to do the trick.

Please give it your sincere consideration. The Austrians are the sort of people it is a great pleasure to help. They have a fine integrity and great pride. They don't whine!!

HARRY C. JAMES  
Banning, Calif.

In reply to the above, we refer both the writer and the reader to our editorial on the opposite page—"First Things First Where Money Is Concerned."—EDITOR.

### Bombing of La Scala

To THE EDITOR:

Did your magazine ever print any article regarding the bombing of La Scala opera house in Milan?

I'm having quite a time convincing my friends the famed building was bombed during World War II. They just won't believe me. I'd appreciate any form of correspondence you may offer to verify the fact. Also if you could forward date of issue so I might locate it somewhere in the bookshops in the city.

GEORGE LORENTZ  
Union City, N. J.

Unfortunately, it is true that La Scala was bombed and almost destroyed by Allied air forces during the last war. If our correspondent wants visual proof to submit to his doubting friends, we suggest that he look on page three of *MUSICAL AMERICA* for September, 1943, where he will find a picture of the interior wreckage of the theatre taken by Press Association, Inc.—EDITOR.

### Iron Curtain Implications

To THE EDITOR:

I have just finished reading your thought-provoking article, "Music Behind the Iron Curtain." It is indeed important for us as consumers and educators of music to understand the limitations and restrictions that a political system tries to impose on a culture. In the last analysis musical worth must face the tests of time and circumstances and the greatest music has been conceived when the composer has had freedom of creation.

Your analysis that it is not a question of musical techniques but rather that of a complete disregard of the integrity of the individual, is keen and to the point. History has shown us that when a culture denies the rights of man it destroys its worth.

It is of great importance that we as Americans realize this threat that Communism imposes on art.

ROLAND D. PATZER  
Kent, Ohio

### A Help for Teachers

To THE EDITOR:

Your magazine is a wonderful means of keeping abreast of current events, programs, and publications of the music world, especially for those in the teaching field. I enjoy it very much.

REV. HAROLD PAVLIS  
St. Cloud, Minn.



Present at a surprise party celebrating the fifth anniversary of the NBC Artists Service in April, 1933, were (standing) Marcel Grandjany, Efrem Zimbalist, Giovanni Martinelli, Jan Paderevski, George Engles (director of the organization), Walter Damrosch, Sascha Jacobsen, and (seated) Frank Chapman, Gladys Swarthout, Alma Gluck, Sophie Braslau, and Paul Kochanski

## What They Read Twenty Years Ago

### Sixteen Weeks and 37 Operas

Carried forward under difficulties that would have been inconceivable a few years ago, the Metropolitan Opera completed its sixteen-week season with a record of 37 operas produced and a total of 124 performances for the regular season in New York, or 127 if three post-season performances are included; to which must be added six performances in Brooklyn, sixteen in Philadelphia, three in White Plains, two in Hartford, three in Baltimore, and sixteen Sunday night concerts in New York. Outstanding events were the world premiere of Louis Gruenberg's *The Emperor Jones* and the Metropolitan's first performance of Strauss's *Elektra*, with secondary interest centering in a tardy introduction to Rossini's century-old *Il Signor Bruschino* and revivals of Montemezzi's *L'Amore dei Tre Re* and Smetana's *The Bartered Bride*. The absence of Schwanda, last season's successful novelty, was to be deplored, but like *Der Rosenkavalier*, it is a costly royalty opera.

### Belshazzar in Boston

BOSTON.—The first performance in the United States of William Walton's notable choral work, *Belshazzar's Feast*, marked a triumph for the Boston Symphony, conducted by Serge Koussevitzky, and the Cecilia Society Chorus, Arthur Fiedler, conductor. David Blair McClosky was the baritone soloist. Dr. Koussevitzky's presentation of the work carried all before it; it was probably the most successful performance of a large choral work in years. Walton's mastery of vocal and orchestral resources, his extraordinary rhythmic invention, the living vigor and logic which pervades the entire composition were astonishing to an American audience which is just beginning to become aware of the vitality of contemporary British choral music.

### New York Hears Stradivarius Quartet

The first New York public appearance of the Stradivarius Quartet was the occasion of much interest among chamber music lovers, a fact attested by the large and discerning audience that attended. The presence in the ensemble of two former members of the now almost legendary Flonzaley Quartet, Alfred Pochon and Nicholas Moldevan, was in itself a promise of results out of the ordinary. And the promise was well fulfilled.

### Something Stradivarius Never Knew

VIENNA.—Violins made of gummed paper, of the kind used in orthopedic appliances, have attracted attention. Musicians are quoted as saying that the tone of these instruments is excellent.

### The Three-Penny Opera Reaches America

The Three-Penny Opera (*Der Drei Groschen Oper*) by Kurt Weill to Bert Brecht's book, which has been a reigning success in Germany and Austria in recent years, had its first American showing on April 13 at the Empire Theatre . . . There is little of John Gay's Beggar's Opera left in this German play with music. But that is of no moment. [It] is a unique creation of our day, in which Weill's music stands out as a remarkably clever example of the influence of popular music from our U.S.A. on European continental composers. Weill has gotten into his songs the bitter tang of Brecht's commentary on life, has done it with a minimum of composing, employing bare elements of instrumentation where others might have asked for a battery.

### A Timeless Subject

(Headline) EVEN THEN! Despite the fact that a new home for the Metropolitan Opera Company is contemplated, there is no present prospect that the Metropolitan Opera House will be torn down or sold. (From *What They Read Twenty Years Ago*.)

### On The Front Cover:

JENNIE TOUREL, who made her American concert debut with the New York Philharmonic-Symphony under Arturo Toscanini in Carnegie Hall in October, 1942, and gave her first Town Hall recital in November, 1943, has just concluded her tenth season in the United States. In 1942 she was also heard with Serge Koussevitzky and Leopold Stokowski. The 1952-53 season, in the nature of a celebration, brought three appearances in Town Hall—with Igor Stravinsky in the New York premiere of his new Cantata; with Paul Hindemith in his *Die Junge Magd*, as part of her New Friends of Music recital; and her tenth-anniversary recital on Feb. 27. During the past decade Miss Tourel has also sung the role of Rosina, in 1945, in its original mezzo-soprano version in the first such performance of *The Barber of Seville* at the Metropolitan Opera. In 1949 she gave the world premiere of Hindemith's revised version of *Das Marienleben*. She has made eight tours of the United States and Canada, six of Europe, three of Israel and two of South America. She has been heard at all the major European festivals, including Edinburgh, Holland, Venice, and the Casals Festival in France. (Photograph by Henri Bender, New York.)



Sedge LeBlanc

Astrid Varnay as Kundry

THE Metropolitan now offers a Parsifal that is, in many particulars, superior to any I can recall in the last two decades. The cast for the season's first performance, on March 23, was as near a perfect one as can be imagined for the difficult characterizations in this strangest of music dramas. Astrid Varnay, sensitive to the wide variety of moods and actual changes of personality ranging from Herodias to Mary Magdalene, emerged as a great Kundry, rich of voice, fierce, tender, seductive, and penitent in rapid succession. The remorse and physical suffering combined with the dignity of the celebrant that mark Amfortas were set forth with gripping realism by Hans Hotter.

Set Svanholm brought an earnestness and intelligence to the combined Siegfried-Lohengrin role of Parsifal that showed the Guileless One in the many facets of his complicated ego—the proud but innocent youth, the susceptible male, the invincible warrior, the transfigured spirit of holiness. Far from the simple-minded clown in a blond wig to which we have been subjected so often in the past, the Parsifal of Mr. Svanholm was a figure of depth and individuality. The long and taxing role of Gurnemanz was played with a continuously sustained sense of its nobility by Dezsó Ernster. Occasional lapses of control over his vocal production did not seriously impair his performance. Gerhard Pechner ably impersonated the embattled Klingsor.

The choruses, which are of the utmost musical importance in the temple scenes and in Klingsor's garden, were prepared under the direction of Kurt Adler. For the most part they were beautifully sung and well co-ordinated with the orchestra. A recalcitrant curtain (of which the Metropolitan seems to have had several this season) did not open wide enough for the first Grail scene and tended to muffle the singing of the male chorus of knights. The whole production benefited from the devoted ministrations of Fritz Stiedry at the conductor's desk. Others who contributed significantly were Jean Madeira, Lubomir Vichegonov, Lucine Amara, Laura Castellano, Herta Glaz, Anne Bollinger, Paula Lenchner, and Margaret Roggero.

—RONALD EVER

#### Tosca, March 26

In the final performance this season of Puccini's opera, George London was heard here for the first time as Scarpia. As in all his other performances, Mr. London's portrayal was obviously the result of careful and intelligent study; the security of his vocalism and his remarkably clear diction were again admirable. Outstanding in his acting were the general elegance of his movement and the skillful way he handled his tall figure.

—R. E.

#### Boris Godounoff, March 28, 2:00

George London sang the title role in this broadcast performance of Boris, the fourth of the season. Fritz Stiedry again conducted the familiar cast, headed by Blanche Thebom as Marina, Brian Sullivan as Grigori, Mildred Miller as Fyodor, Paula Lenchner as Xenia, Jean Madeira as the Nurse, Norman Scott as Pimen, Sigurd Bjoerling as Rangoni, Andrew

## Parsifal Performances

### in Closing Weeks

### of Metropolitan Season



Set Svanholm as Parsifal

in the difficult second act. Some of the movement was more flamboyant than necessary, and in one of Scarpia's angry moments he resorted to stamping his foot. On the whole a performance to admire, Mr. London's Scarpia needed the seasoning of repetition and experience.

In the second act, Delia Rigal sang and acted with the majestic and tragic intensity peculiar to her, making a profound impression. Unfortunately, she did not attempt to convey the lighter side of Tosca's character in the first act and was unable to sing with full vocal command in the third. Vocally Kurt Baum, the Cavaradossi, had one of his more successful nights. Salvatore Baccaloni, making his only appearance in his familiar role of the Sacristan, contributed a restrained and very fine characterization. Clifford Harvut, Alessio De Paolis, George Cehanovsky, Algard Brazis, and Margaret Roggero completed the cast. Fausto Cleva again conducted a performance at once dramatic and sensitive to the singers' needs.

—R. A. E.

#### Tristan und Isolde, March 27

Ramon Vinay and Margaret Harshaw repeated their past successes as protagonists of the title roles in *Tristan und Isolde* in this last performance of the season of the Wagner music drama. Miss Harshaw has deepened her conception of the princess perceptibly and sang her arduous role with an opulence of voice that sustained her through the last note of the Liebestod. Mr. Vinay gave his customary heroic performance in the last act, in which he portrayed the rapidly vacillating moods of the fevered knight with subtle acuity and convincingly died, and remained dead, with head lolling over the edge of the couch for the long remaining moments of the denouement of the opera. Martha Lipton was fully convincing Brangäne, and Sigurd Bjoerling complemented her with an unusually comprehending portrayal of Kurvenal. Hans Hotter was impressive, as ever, in the role of the King. Others in the cast were Emery Darcy, Lawrence Davidson, Paul Franke, and Thomas Hayward. A steady and authoritative control over the performance was maintained by Kurt Adler, the conductor.

—R. E.

#### Boris Godounoff, March 28, 2:00

George London sang the title role in this broadcast performance of Boris, the fourth of the season. Fritz Stiedry again conducted the familiar cast, headed by Blanche Thebom as Marina, Brian Sullivan as Grigori, Mildred Miller as Fyodor, Paula Lenchner as Xenia, Jean Madeira as the Nurse, Norman Scott as Pimen, Sigurd Bjoerling as Rangoni, Andrew

McKinley as Shuiski, Salvatore Baccaloni as Varlaam, Paul Franke as the Simpleton, and Martha Lipton as the Innkeeper.

—N. P.

#### La Traviata, March 28

Licia Albanese was heard as Violetta, Eugene Conley as Alfredo, and Robert Merrill as Giorgio in the season's third performance of Verdi's opera. The role of Gastone was taken by Alessio De Paolis for the first time this year, but the remaining principals—Paula Lenchner, Margaret Roggero, George Cehanovsky, Algard Brazis, and Osie Hawkins—had been seen previously in their respective capacities. Alberto Erede conducted.

—N. P.

#### Samson et Dalila, March 30

The fourth performance this year of *Samson et Dalila*, conducted by Fausto Cleva, opened the next-to-last week of the current opera season. Risë Stevens and Ramon Vinay were heard in the title roles, with Sigurd Bjoerling as the High Priest, Norman Scott as Abimelech, and Lubomir Vichegonov as the Old Hebrew. Gabor Carelli made his first appearance at the opera house as the Philistine messenger.

—N. P.

#### Aida, March 31

Leading roles in the last performance of *Aida* were taken by Zinka Milanov, Blanche Thebom, Mario Del Monaco, George London, Norman Scott, and Nicola Moscova. The conductor was Fausto Cleva.

—N. P.

#### Parsifal, April 1

The cast for the season's second performance of *Parsifal* was substantially altered from that of the previous week. Emery Darcy was heard in the title role for the first time in eight years. Since he has recently served the company in a minor capacity, this was the tenor's first opportunity in some time to meet the challenge of developing and sustaining a dramatic line. In this respect he fared well, acting with conviction and only rarely resorting to mere posturing. He had some difficulty in piercing the orchestral fabric in the second-act duet, perhaps as the result of insecurity in his upper register; however, his Amfortas, die Wunde was expressively realized and had considerable amplitude.

Of the remainder of the cast, Margaret Harshaw as Kundry, Jerome Hines as Gurnemanz, and Lawrence Davidson as Klingsor were routine in their initial appearances this season in these roles. Sigurd Bjoerling, who sang his first Amfortas at the opera house, was fairly strong vocally but

provided his characterization with little imaginative dimension. Lubomir Vichegonov was again the Titur. Jean Madeira, Thomas Hayward, Osie Hawkins, Genevieve Warner, Mildred Miller, Paul Franke, Gabor Carelli, Lucine Amara, Laura Castellano, Herta Glaz, Anne Bollinger, Paula Lenchner, and Margaret Roggero were again in the cast.

Making his local bow as a conductor of *Parsifal* was Kurt Adler. His handling of the score was capable but left some of its richness unexplored.

—C. B.

#### Boris Godounoff, April 2

The title role in the season's fifth and final performance of *Boris Godounoff* was again taken by Cesare Siepi. Other principals heard in familiar roles were Blanche Thebom, Brian Sullivan, Mildred Miller, Genevieve Warner, Jean Madeira, Andrew McKinley, Norman Scott, Sigurd Bjoerling, Salvatore Baccaloni, Clifford Harvut, Thomas Hayward, and Martha Lipton. Fritz Stiedry conducted.

—N. P.

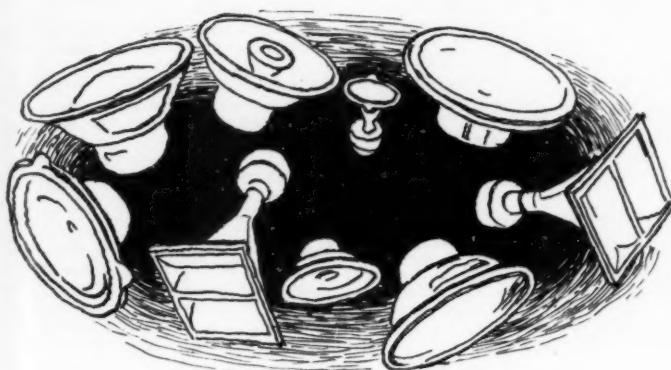
#### Parsifal, April 3, 1:00

At the Good Friday matinee performance of *Parsifal*, George London sang the role of Amfortas for the first time at the Metropolitan Opera. It was a psychologically penetrating and musically distinguished performance. The physical agony of the stricken man was mirrored not merely in his facial expression but in the movement of his whole body. Mr. London's make-up was graphically realistic. The eyes seemed to start out of the deadly pale face. The hands seemed to plead for mercy; and at times his whole being seemed rigid with pain. Yet there was no touch of falseness or exaggeration. Everything stemmed from Wagner's text and music. Very few Wagnerian artists at the Metropolitan achieve the clarity of diction that marked this performance. Almost every word was distinct; and everything that Mr. London sang meant something to him. Mr. London's Amfortas is perhaps the finest operatic portraiture he has yet revealed to us.

Astrid Varnay's Kundry has grown in range of dramatic power, subtlety of expression, and exquisite vocal coloring from season to season. It now ranks with Kerstin Thorborg's unforgettable performance of the role as one of the great Kundrys of our time. Miss Varnay was at the peak of her powers at this matinee, and the audience seemed spellbound by her acting and singing. The rest of the cast, like Miss Varnay, had appeared at one or both of the two earlier pres-

(Continued on page 26)

# A Second, Longer Look at Binaural Sound



By JOHN URBAN

THE problem of obtaining clarity and musical intelligibility in recording through engineering techniques is one of fundamental importance. In our recent discussion of this question in these pages, we pointed out the tremendous gap between the sound that a microphone would hear from a seat in a concert hall and what is required to make an acceptable record. This difference is in part psychological, in that the microphone simply accepts what comes its way without discrimination, but it is also, in part, a result of the substitution of a single microphone for a pair of ears. As sight depends upon using eyes in pairs for accurate spatial perception, so hearing depends upon ears in pairs. One cannot catch a ball with one eye closed. To experience the similar effect in hearing, try closing off an ear at a concert, or in a busy street, and you will discover an astonishing loss of clarity and discrimination.

The word "binaural", which designates two-eared hearing, has been detached from its quiet nook in the textbooks of experimental psychology to name a new approach in recording, designed to restore the sense of space to reproduced sound.

## Like Binocular Vision

Two-eared hearing is analogous to binocular vision, which depends for spatial perception upon the fact that each eye has a separate, and slightly different, image. The two images are fused, in the brain, into a single visual experience, with the differences automatically interpreted into spatial perception. The stereoscope is a means of imitating the effects of binocular vision by presenting a separate image to each eye to give the illusion of three-dimensionality.

Similarly, in binaural hearing, each ear hears a slightly different sound from the other, and these differences are interpreted as direction in space. The differences are of three kinds: time, phase, and intensity. A sound wave originating from one side will reach the nearer ear first by an interval that, though small, is physiologically appreciable. The second difference depends on the wave length of sound. In the broad middle part of the audible range each ear hears a different part of a sound wave that comes from one side, just as a canoe heading into an ocean swell will meet a crest with its bow while the stern is still in the trough. This is "phase difference". The third difference, of intensity, results from the fact that the higher the frequency of sound, the greater the loss in going around an

object, in this case the head. Thus the proportion of high to low frequencies differs in the two ears when the sound is off to one side.

Of these three, time difference of low-frequency sounds and intensity difference of high-frequency sounds have the most effect: a great deal of exceedingly accurate scientific investigation has established that phase difference in itself is of minor importance.

If binaural hearing depends on the differences based on the separation of the ears, nothing is simpler than producing a binaural effect by recording with two microphones standing proxy for the ears, each microphone being located on one side of a head-sized object (for the high-frequency "sound shadow"). This works beautifully, but only when conducted exclusively to each ear by headphones, and all who have listened in this way agree that the effect is splendid. While headphones are fine for demonstrations, they are hardly in order for home listening, and as soon as the two separate channels are projected by loudspeakers, the subtle differences are submerged in the general mixture, and the effect is no different from having two speakers on the same channel.

The next step is to give the microphones a wide separation, of six feet or more, to correspond in a general way to the spacing of the loudspeakers, restoring the binaural effect. This is now the usual practice.

The history of binaural experimentation is longer than one might guess. In 1908 a scientist who had been in a boat collision off the coast of Maine, and had thus become curious about how direction of sound was perceived in a fog, performed time and phase difference experiments with acoustical apparatus. Most of the investigation for many years was of the laboratory type, until in 1933 the Bell company demonstrated two-channel sound through headsets at the Chicago World's Fair. In the same year the Philadelphia Orchestra was broadcast using three channels, with receiving equipment in Washington.

What is recent is the application of the binaural principle to recorded music. Only a few years ago, when the first binaural tape recorder was announced, there was much talk of its industrial and experimental possibilities, and little interest in its use for music. Within the past year, the scene has become one of frenetic activity, with binaural tapes, disks, broadcasts, and reproducing equipment sprouting on all sides.

Differences of opinion, as always,

accompany this activity, for nothing is so simple in theory, or so complex in practice, as the acoustical analysis of the binaural experience. On one side are those who assert that the two-channel two-speaker system produces true binaural, and on the other are those whose stand is that this can only be obtained with headphones and that any system using speakers must be called "stereophonic". In their view, the microphones take "samples" of the sound in a plane in front of the orchestra, and although theoretically a large number of such samples would be necessary for exact reproduction, two, or preferably three channels are sufficient as an approximation.

Whether called binaural or stereophonic, the techniques and results are similar. Microphones are spaced well apart, and speakers placed proportionately. All who have heard two-channel demonstrations agree that there is greater clarity and realism and a consequent increased musical intelligibility.

## Records by Cook

The ubiquitous tape recorder has made all this possible, as its principle is easily adapted to simultaneous multi-channel recording. More interesting from the phonograph user's viewpoint is binaural recording on disks, pioneered by Emory Cook. Each record has two sets of grooves, one starting at the outside, the other halfway toward the center. Two separate pickups, mounted on one arm, match the spacing of the bands, and are connected each to its own amplifier and speaker system. Since the alignment of the pickups is critical, Cook has made a record of a grandfather's clock. When synchronization is perfect, the clock seems to be ticking in dead center, right between the two speakers.

Binaural broadcasting follows, of course, the same principle as recording and must use two broadcast channels. Such broadcasting, of live music, has been a regular part of the weekly schedule of New York's WQXR, which employs both of its channels, one AM and one FM, simultaneously. By the strategic placing of two radios, each tuned to the proper channel, many thousands have sampled the possibilities of binaural broadcast reception. Aside from the obvious commercial limitation involved, a lack of space in the already crowded broadcast bands has been a basic restriction. New techniques now allow for multiplexing, that is, the superimposition of two or more signals on the same FM channel, which can be separated in receiving by a relatively simple device.

A few regularly scheduled broadcasts and a small, though growing, selection of recordings are the current binaural fare. Livingston, the maker

of the two-headed pickup arm, reports a demand well ahead of its facilities, and the record makers seem to be selling records in exact correspondence to the pickups already in use. While this represents growth, it must be on a far greater scale to bring the possibilities of the medium into real usefulness. The larger manufacturers of records are so far simply watching unworriedly, meanwhile quietly conducting their own experiments.

Here we may stop to question. How much is it really worth to improve what is admittedly only an imitation of reality? Has not what we call high fidelity become pretty good as an approximation of musical sound? Is not any reproducing apparatus, of whatever complexity and fidelity, still no more than an approximation because of the major disproportion in scale and the introduction of living-room acoustics into concert-hall sound? Why, then, press so hard upon the technical boundaries of the possible, when there exists an inevitable qualitative gap between the real thing and its electronic re-creation?

This is not easy to answer, except by saying that any improvement capable of enhancing musical enjoyment has a real value. Such questions could have been asked at any stage in the development of the phonograph, yet few of us would be glad to return to acoustical recordings played back through a horn. A few would not

(Continued on page 18)



### Restored Barber

**ROSSINI:** *Il Barbiere di Siviglia. Milan Symphony and Chorus, conducted by Tullio Serafin. Erminio Benatti (Fiorello), Nicola Monti (Count Almaviva), Gino Bechi (Figaro), Victoria De Los Angeles (Rosina), Melchiorre Luise (Doctor Bartolo), Anna Maria Canali (Berta), Nicola Rossi-Lemeni (Don Basilio).* (RCA Victor LM 6104, \$17.16.)\*\*\*

THIS delightful recording will come as a shock to many listeners. Is this elegant, beautifully-written, deft comedy the same work as the sodden slapstick farce we have been hearing all our lives? they will ask themselves. Alas, it is. No work of comparable popularity has suffered more than *Il Barbiere* in performance during the 137 years of its stage life. Ideally it requires a cast of uniformly polished actors and accomplished vocalists, capable of virtuosic feats.

When Manuel Garcia introduced the work to New York in 1825, it had such a cast, with Garcia as Almaviva; his son, Manuel, as Figaro; his wife as Berta; and their daughter Maria (later famous as Maria Malibran) as Rosina. The role of Rosina, like that of Angelina in *La Cenerentola*, recently revived by the New York City Opera, was originally intended for a mezzo-soprano. When it was taken over by coloratura sopranos, transposed upwards and tricked out with vocal filigree and added high notes, the entire opera suffered a severe musical violation.

But this violation was not confined to the role of Rosina. All of the major roles of *Il Barbiere* are extremely difficult to sing well. It was fatally easy for singers to attempt to cover their technical inadequacy with exaggerations and horseplay. An added misfortune was the fact that *Il Barbiere* was given in opera houses too large for its relatively intimate musical and dramatic proportions. (The Metropolitan Opera House, for example, is much too large for both the Mozart and Rossini comedies.) Consequently, directors and singers seemed to feel impelled to exaggerate everything, until, as in a blown-up photograph, every sharpness of detail was lost. This was especially fatal to Rossini's cunningly contrived ensembles, which require a skillful blending of voices and meticulous verbal accents.

One of the chief joys of this recording is the elegance of the ensemble work. Mr. Serafin conducts with a fire and springy pace that remind one of his palmy days at the Metropolitan, yet he makes everything clear, even in the most effervescent of the patter ensembles, where the singers are sputtering words like fireworks. Let the listener compare the diction and verbal elegance of this performance with the same qualities of the average performance in Italian, and he will realize how much of the charm of the opera depends upon a faithful delivery of its text.

It is interesting that two of the most famous Rosinas of operatic his-

tory, Maria Garcia and Conchita Supervia, were both Spanish. And now another Spanish singer, Victoria De Los Angeles, performs the role with magnificent artistry. Miss De Los Angeles has the warmth and roundness of tone to do justice to the mezzo quality of the role, and the floriture have no terrors for her, since she is one of the few living singers who can perform this sort of music with true beauty and technical finish. Her delivery of the recitative is nothing short of exquisite. It is in the ensembles that her artistry shines most brightly. She blends her voice flawlessly with those of the other singers, without losing a trace of her innate vivacity and warmth of temperament. This Rosina is no pert tin whistle with a pitiful bag of dramatic tricks but an extremely winning and mischievous girl.

All of the other singers are excellent, although none of them quite rivals Miss De Los Angeles in artistry of style and personal magnetism. Mr. Bechi is a bouncing and vivacious Figaro, vocally adequate rather than distinguished. Mr. Monti has a fresh, manly voice, and he gets through the floriture of his role very respectably. If there is a tenor alive

today who could sing the role of Count Almaviva as it was probably sung by Manuel Garcia, I wish someone would let me know. The standards of flexibility and coloration of the male voice have declined very far since 1825. Mr. Luise sings the role of Bartolo satisfactorily and makes the crusty old guardian a vivid figure. Mr. Rossi-Lemeni's performance as Don Basilio is good, but in view of his reputation as an artist, I expected it to have more beauty of tone and technical virtuosity. Mr. Benatti is amusing, and Miss Canali sings the aria di sorbello effectively, if a bit cautiously. Altogether this is a memorable recording. All opera directors and producers should listen to it before venturing on their next presentation of *Il Barbiere*.

Incidentally, an exact translation of the Italian libretto, phrase for phrase, would be more helpful to a home listener than such freer and more singable English versions as that of Edward J. Dent, included in this album. The listener wants to know exactly what the words mean in English, and he is not concerned with their cadence or fitness for performance, since he is hearing the original Italian. —R. S.

### Worth Preserving

**PUCCINI:** *Madama Butterfly. Chorus and Orchestra of the Royal Opera House, Rome, Oliviero De Fabritiis conducting. Toti dal Monte (Cio-Cio-San), Vittoria Palombini (Suzuki), Beniamino Gigli (Pinkerton), Mario Basiola (Sharpless), Adelio Zagonara (Goro), and others.* (RCA Victor LCT 6006, \$11.44.)\*

THIS reissue, in microgroove, in RCA Victor's series called *The Treasury of Immortal Performances* was well worth preserving. Both Toti dal Monte and Beniamino Gigli sing superbly, and the entire performance is distinguished. It is a pity that the opera was not completely recorded, although the cuts are fairly discreet. Miss Dal Monte exploits the peculiar coloring and metallic timbre of her voice in an expertly stylized performance of the title role. It brings out the naivete and childlike innocence of the character, yet she has ample passion and amplitude for the climaxes.

Mr. Gigli still possessed a glorious voice when this recording was made, and he is a far more vigorous Pinkerton than we are accustomed to these days. The voice rings out with wonderful freedom and warmth. Mr. Basiola is also an excellent Sharpless, with all of the necessary vocal stamina. The tempos are good, and the performance moves smoothly. Neither Miss Dal Monte's *Butterfly* nor Mr. Gigli's *Pinkerton* should ever be allowed to disappear into the collector's bin. —R. S.

### A Memorable Pagliacci

**LEONCAVALLO:** *Pagliacci. Chorus and Orchestra of La Scala, Milan, Franco Ghione conducting. Iva Pacetti (Nedda), Beniamino Gigli (Canio), Mario Basiola (Tonio), Giuseppe Nesi (Beppe), Leone Passi (Silvio), Arnaldo Borghi (A Peasant).* A GIGLI OPERATIC RE-CITAL. (RCA Victor LCT 6010, \$11.44.)\*

THIS reissue, in microgroove, in RCA Victor's *Treasury of Immortal Performances* would be amply justified by the performance of Beniamino Gigli as Canio. He sings not only with a ravishing tone but with a dramatic force and virility that remind one of Giovanni Martinelli's performance of the role. This is Gigli at his best, and it makes one realize

what was lost when he finally departed for his native Italy. Even at his most recent visit, he was still singing beautifully, although not with the power that he displays here. Like so many popular favorites, Pagliacci often suffers from shoddy performances. In this recording everything is clean, precise, and meaningful. Mr. Ghione conducts an exciting performance. Miss Pacetti even makes the silly ballatella sound charming. Nor should Mr. Basiola's Tonio be left unpraised. This Pagliacci recording was too good to abandon in its 78-rpm form.

The operatic recital that fills out the fourth side consists of the duet, *Tu qui Santuzza?*, sung by Mr. Gigli and Dusolina Giannini; and the tenor solo arias, *Cielo e mar*, from Ponchielli's *La Gioconda*; *M'appari*, from Flotow's *Martha*; and *O Paradiso!*, from Meyerbeer's *L'Africana*.

—R. S.

### Moscow Boris

**MOUSSORGSKY:** *Boris Godounoff. Chorus and Orchestra of Bolshoi Theatre, Moscow, conducted by N. Golovanoff. A. Piragoff (Boris), G. Nelepp (Grigory), N. Hanaieff (Shouisky), I. Kozlovsky (Simpleton), M. Mikhailoff (Pimen), N. Yakushenko (Varlaam), S. Luben-zoff (Missail), M. Maksakova (Marina), B. Zlatogorov (Feodor), E. Kruglikova (Xenia), M. Verbitskaya (Nurse), T. Turtchina (Innkeeper), and others.* (Colosseum CRLP 124-126, \$16.35.)\*

MADE by artists of the Bolshoi Theatre, this recording has dramatic vitality and the Slavic color that only Russians can bring to the work, but it is undistinguished and poorly reproduced. It has a dull quality, mainly because of limitation of upper frequencies, and the balance is not good.

As Boris, Mr. Piragoff gives a forceful performance, though he is careless at times about pitch and placement. Like most of the artists in the cast, he achieves a vivid dramatic portrait, even without the visual factor to aid him, but his singing is rough. The chorus, like almost all Russian choruses, sings with tremendous bite and richness of tone. Perhaps the heaviness and crudity of the performance may be laid at the door of the conductor, Mr. Golovanoff, for his tempos are unsteady, and he seems constantly to be overdriving his performers.

Now that we have heard the original Boris (or a close approximation of it)

at the Metropolitan Opera, the heavier sonorities and flashier colors of the touched-up versions seem strangely superfluous. In this recording, the part of Rangoni is omitted altogether. Since the technical quality of reproduction is so poor, it would be unfair to judge the artists on the basis of this recording, but it must be admitted that this performance as a whole is routine.

I was staggered by the remark about Moussorgsky in the descriptive notes inside the cover of the album that: "Due to the abolition of slavery in Russia and his own dissipation, he died in poverty at the age of 42, a broken man."

—R. S.

### Slavonic Mass

**JANACEK:** *Slavonic Mass. Moravian Mixed Chorus, Brno Radio Symphony, Břetislav Bakala conducting. František Michalek, organ.* (Urania ULP 7072, \$5.95.)\*

THIS Glagolitic Mass is an exciting introduction to the music of the Moravian composer, Leos Janacek (1854-1928) for listeners who may not be familiar with the bulk of his work. It is a Mass for concert, rather than church, performance and it is composed to an ancient glagolitic text used in western Slavic countries prior to the fifteenth century. The demeanor of the Mass is heroic rather than pious and seems almost pagan in its folk-like vigor and its impassioned outbursts of adulation and emotional fervor.

Composed in 1926, the Mass is a remarkably muscular and inventive work for a man of 73. It is modern to the extent that it is fairly dissonant and free in voice leading. It utilizes individual soloists as well as the orchestra and the organ in virtuosic, almost flamboyant, show-passages and solos, of which there are many. The music is difficult, and much credit for the effectiveness of this recording must go to the very considerable artistry of all of the executants. Mechanically the disk is brilliant and true in the middle and upper frequencies, but there are some bass deficiencies. There is virtually no distortion.

—R. E.

### Father and Son

**MOZART:** *Violin Concerto No. 3, G major, K. 216. Gerard Poulet, violinist. Austrian Symphony, Gaston Poulet conducting.* **HANDEL:** *Water Music Suite. Austrian Symphony, Gustav Koslik conducting.* (Remington LP R-199-131, \$2.49.)\*

GERARD POULET, son of the French conductor Gaston Poulet, was born in 1939. At the age of twelve he had completed his studies at the Paris Conservatory and won the First Prize by a unanimous vote. He made his debut with the Colonne Orchestra, of which his father is one of the permanent conductors, in December, 1951.

On the basis of this recording it is safe to say that he is a prodigiously gifted boy. The most important aspects of this performance are its fine taste, sense of style, and musicality of instinct in phrasing and tone coloration. This fourteen-year-old is a true artist and not a musical acrobat. His tone is pure and he uses vibrato discreetly. He makes Mozart's lovely melodies sing without sentimentalizing them, and he has a splendid rhythmic sense. His playing of the cadenzas is as notable for its sense of their relation to the rest of the work as it is for technical prowess. Gaston Poulet conducts the orchestra admirably.

The Austrian Symphony plays Handel's Water Music in rough and ready fashion. But if the tone is heavy and course, the music has a noble ring and

#### KEY TO TECHNICAL RATINGS

- \*\*\* The very best: wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- \*\* Free from all obvious faults, differing only slightly from above.
- \*\* Average.
- \* Markedly impaired. Includes dubbing from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

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rhythmic vitality. After the powdered and perfumed Handel which we hear so often on this side of the ocean, a bit of crudity is welcome.

—R. S.

## Complete Daphnis

RAVEL: *Daphnis et Chloé*. *Orchestre de la Suisse Romande*, Ernest Ansermet, conductor. *Motet Choir of Geneva*, Jacques Horneffer, conductor. (London LL-693, \$5.95.)\*

A COMPLETE recording of this work, which may well be Ravel's greatest composition, has been overdue for some time. The two concert suites with which we have had to be satisfied for years by no means give a full impression of this music (including the lovely instrumental use of choral singing), and we find a far wider range of expressiveness and narrative than the suites admit of. The Nocturne, the Danse Guerrière, the Danse Générale, Daybreak, and the rest of this enchanting music are set forth in vibrant colors under the expert guidance of Mr. Ansermet and the excellent Swiss orchestra which he founded in 1918 and still conducts. The recording fills two sides of a twelve-inch disk and, as the three stars indicate, it has good range and balance; there is no distortion even in the swelling climaxes, and inner parts are generally clean.

—R. E.

## Handel Sonatas

HANDEL: Six Sonatas for Violin and Harpsichord. Alfredo Campoli, violinist; George Malcolm, harpsichordist. (London LL 652, \$5.95.)\*

THIS recording of Handel's violin sonatas is not only of high musical quality but also notable for the success with which the violin and harpsichord are balanced and blended. The two artists obviously solved all of the problems of tone, phrasing and dynamics before they undertook it. Mr. Campoli plays with intense feeling but with a pure tone, unmarred by excessive vibrato or exaggerations of attack and volume. Mr. Malcolm has an equally noble conception of the music, and his realization of the figured bass and harpsichord registration are uniformly admirable. Handel's music above all requires a vigorous and healthy rhythmic pulse, and the two artists never fail to provide it, even in the slow movements.

The world received an invaluable musical legacy when Handel's Op. 1 appeared in Amsterdam in 1724 with the title: XV Solos for a German flute, hobo or violin, with a thorough bass for the Harpsichord or Bass Violin. Six of these sonatas were for violin. Handel was 39 years old at the time, and the opus number merely refers to the order of publication of his music. These sonatas are characteristic of his genius in full flower. Beauty, emotional energy, and intellectual power have seldom been so happily combined in works of art. The violin quality of the recording is excellent. A slight background of hum, "built in" to the grooves, detracts.

—R. S.

## Chamber Music

MOZART: String Quartet No. 8, F major, K. 168. String Quartet No. 17, B flat major, K. 458. *Griller String Quartet*. (London LL 658, \$5.95.)\* These two quartets offer a very interesting contrast, for they represent two different stages in Mozart's creative development. The F major Quartet, K. 168, is a lovely work, full of contrapuntal ingenuity (such as the canonic beginning of the Andante) for all its lightheartedness of mood. But the

## Music by Americans

COPLAND: Sextet for String Quartet, Clarinet and Piano. *Juilliard String Quartet*; David Oppenheim, clarinet; Leonid Hambro, piano. ELLIS KOH: Chamber Concerto for Viola and String Nonet. Ferenc Molnar, viola. (Columbia ML 4492, \$5.45.)\*

VIRGIL THOMSON: *Stabat Mater* for Soprano and String Quartet. Jennie Tourel, mezzo-soprano; *New Music String Quartet*. Capital, Capitals, for Four Men and a Piano. LOU HARRISON: Suite for Cello and Harp. Seymour Barab, cello; Lucille Lawrence, harp. Suite No. 2 for String Quartet. *New Music Quartet*. (Columbia ML 4491, \$5.45.)\*

COPLAND: *Appalachian Spring*. SAMUEL BARBER: Overture to the School for Scandal. Music for a Scene from Shelley. *American Recording Society Orchestra*, Walter Hendl conducting. (American Recording Society ARS 26, by subscription only.)\*

THESE three twelve-inch disks represent an important addition to the relatively meager library of American music available on microgroove recordings. The two from Columbia are the first issues in the company's new long-term program for the recording of contemporary American chamber music, which envisions the release of six records per year (twelve sides) of works chosen by a committee of composers. The committee, at present, consists of Virgil Thomson, Aaron Copland, Henry Cowell, Goddard Lieberson, and William Schuman. The works are recorded by artists of the composer's choice working under his immediate direction of supervision, and the result thus can be considered definitive.

This is the unparalleled opportunity to get played, recorded and listened to that most contemporary composers have only dreamed about up to now, and if the initial productions are a criterion as to artistic and mechanical quality, the composers may well imagine that the millennium is at hand. The performances are of high professional caliber, and, since the composers themselves have had something to do with them and presumably given them

their blessing, there is little point in discussing them critically here. As our three-star rating indicates, Columbia has done a superior job of engineering. There remains for the reviewer only the matter of identifying the compositions, some of which may not be familiar to the public.

Copland's Sextet is a chamber-music version of his Second, or "Short", Symphony, composed in 1933 and first performed in Mexico City in 1937 by the Symphony Orchestra of Mexico under Carlos Chavez. Except for the instrumentation, the two are identical. Musically, the work is concentrated and emotional in Copland's most serious style and in no sense is it programmatic. Many admirers rightly consider this one of Copland's most successful compositions.

The Chamber Concerto of Ellis Kohs, who now teaches at the University of Southern California, is a work that bridges the gap, according to the composer, between the large, virtuoso concerto with full orchestra and the chamber-music style involving the interplay of more equal members in a smaller ensemble. The nonet is composed of four violins, two violas, two cellos and a string bass. The work is in three movements in an unconventional sequence—moderately fast, very fast, and slow.

Thomson's miniature *Stabat Mater*, composed in 1932 to a French text by Max Jacobs, is in his best Gallic-lyric manner and contrasts dramatically with the stark *Capital, Capitals*, a study in English declamation with words by Gertrude Stein. In the latter, the poet's words are recited in recitative by four men's voices speaking in succession and bolstered occasionally by a chord or a cadence on the piano. This étude preceded *Four Saints in Three Acts* by a year (1927).

Hunt Quartet, K. 458, composed over ten years later, in 1784, reflects the impact that Haydn's genius had exerted upon Mozart. Not only is the writing denser and more intellectually mature, but the emotional content is immeasurably more profound. The Griller Quartet plays both works sensitively and with vigor as well as elegance of style. In fast movements, the playing sometimes becomes rough but only for brief stretches. The slow movements are interpreted with notable eloquence and beauty of tone.

—R. S.

TCHAIKOVSKY: String Quartet No. 1, D major, Op. 11. *Beethoven String Quartet*. (Colosseum CRLP 119, \$5.45.)\* The Beethoven String Quartet is made up of four artists all of whom are professors at the Moscow Conservatory: Dmitry Ziganoff, first violin; Vassily Sherbinsky, second violin; Vadim Borisovsky, viola; and Sergei Sherbinsky, cello. It was founded in 1923. The quartet plays Tchaikovsky's music with vigor and feeling for its broad melodies. The technical quality of the recording is too poor to enable one to draw many conclusions about the performers. At times the pitch is variable, and the playing seems out of balance, but as a whole this sounds like a good performance, deserving better reproduction. The instruments are lifeless; the fre-

quency range of the recording is limited; surface noise is higher than normal; and an added irritation is the tendency of the cello to produce what appear to be microphone resonances.

—R. S.

MOZART: String quartets, C major, K. 465; D minor, K. 421. *Vienna Konzerthaus Quartet*. (Westminster WL 5175, \$5.95.)\* These are among the most delightful examples of the two divisions of the six quartets of which Mozart's Op. 10 is composed—the ones dedicated to Haydn. It was after the performance of the last three of these (K. 458, 464, and 465) in Vienna in 1785 that Haydn is supposed to have said to Leopold: "Your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition." This remark was rendered the more perceptive and generous by the fact that Mozart had by this time ceased imitating Haydn in his conceptions of writing for four strings and now was himself in a position to give the old master a few precepts. Both of these examples are great and exquisitely beautiful Mozart, and they are handsomely played by the Konzerthaus musicians, all of whom are members of the Vienna Philharmonic.

—R. E.



Aaron Copland

## Records and Audio

The Suite for Cello and Harp and the Suite for String Quartet of Lou Harrison are among the most interesting pieces in the series, and the conservative listener may find the first the easiest of all to listen to. It is an assembly of music from other works, the first two movements having been intended for use with a film about the prehistoric paintings of the Lascaux Caves; the third originally was a cello solo, and the fourth is part of the Scherzo movement of a twelve-tone symphony. The Suite for String Quartet, consisting of an Italian Grave, a canonic Allegro and a fugal Finale in the baroque style was composed for the Fritz Rikko string ensemble at the Greenwich House Music School when Mr. Harrison was teaching there. It is terse, technically interesting music, which says a good deal in a very short space.

The recording of the suite from the ballet *Appalachian Spring* composed by Aaron Copland for Martha Graham in 1944 fills a long-existing vacuum in the record library, where this fine score should have been a staple long ago. The original 78-rpm version played by the Boston Symphony and recorded by RCA Victor has been extinct for years and for some unaccountable reason has never been reissued in microgroove. The American Recording Society (operating with a grant from the Alice M. Ditson Fund of Columbia University) thus performs a distinct service for the music-lover, as well as the music itself, by returning this work to circulation. It is beautifully performed in its full symphony orchestra version under Mr. Hendl, and the engineering is of a superior order, with good tonal fidelity, wide frequency range and, except for one or two "bubbles" in a woodwind tone, no distortion.

Samuel Barber's Overture to The School for Scandal and Music for a Scene from Shelley, dating from 1932 and 1933 respectively, are among that composer's best-known works and have received wide acceptance both in the concert hall and in previous recordings.

—R. E.

## Concertos

KABALEVSKY: Violin Concerto, Op. 48. David Oistrakh, violinist; USSR National Philharmonic, Dimitri Kabalevsky conducting. PROKOFIEFF: Violin Concerto No. 1, D major, Op. 19. David Oistrakh, violinist; USSR National Philharmonic, Sergei Prokofieff conducting. (Colosseum CRLP 123, \$5.45.)\* In spite of bad acoustics, this recording has three features to recommend it. Mr. Oistrakh's playing (more clearly recorded than that of the orchestra) is fabulous—to resort to a much abused word. It is the only available recording so far of the Kabalevsky Violin Concerto; while decidedly inferior to its companion piece, it is still very effective in the style currently popular in Russia. Finally, the works are conducted by their composers. Even if the orchestral tone is poorly defined, the performances provide pointers on tempos and dynamics that can be considered definitive.

—R. A. E.

MENDELSSOHN: Violin Concerto, E minor. Fritz Kreisler, violinist; London Philharmonic, Sir Landon Ronald conducting. MOZART: Violin Concerto No. 4, D major, K. 218. Fritz Kreisler, violinist. London Philharmonic, Sir Malcolm Sargent (Continued on page 18)

## Records and Audio

(Continued from page 17) **conducting.** (RCA Victor LCT 1117, \$5.72.)\* It was a matter of course that Fritz Kreisler's recordings of the Mendelssohn Concerto and of the Mozart D major Concerto, K. 218, should have been included in RCA Victor's Collector's Issue, in microgroove, in its series called The Treasury of Immortal Performances. In both concertos he plays his own cadenzas, with memorable beauty. The accompaniments to both works are performed with the repose and feeling style that are among the happiest characteristics of the best English orchestras.

—R. S.

**Mozart**: Violin Concerto in A major, K. 219 (Turkish). Jascha Heifetz, violinist; London Symphony, Sir Malcolm Sargent, conductor. **Beethoven**: Romances Nos. 1 and 2. Jascha Heifetz, violinist; RCA Victor Symphony, William Steinberg conducting. (RCA Victor LM 9014, \$5.72.)\* Mr. Heifetz lavishes almost too much subtlety on the remarkable concerto—it would have profited from a simpler, more straightforward approach. Even so, it is an exquisite performance, and the violinist's richly lyrical style does enhance the Beethoven Romances. The orchestral support in both cases is admirable, and the recording of the violin tone is particularly noteworthy.

—R. A. E.

### Vocal Recitals

**Erna Berger Recital**. Erna Berger, soprano; Michael Rauchensei, pianist. (Urania ULP 7060, \$5.95.)\*

**INCLUDES** Oh, sleep! why dost thou leave me? from Handel's Semle; Schubert's Lachen und Weinen; Schubert's An die Nachtigal; Mozart's Exsultate, jubilate; Brahms's Geheimnis and Das Mädchen spricht; Strauss's Three Ophelia Songs from Hamlet; and Debussy's Pantomine, Clair de lune, Pierrot, and Apparition.

At this late date Miss Berger's superior artistry should need no recommendation. Her vocalism in Mozart's Exsultate, jubilate—technically the most difficult work in this collection—is not perfect, but it is still better than most to be heard today; and everywhere else on the disk she sings with consummate ease. No qualifications need be made about her style or ability to convey feeling and atmosphere. All the music is good, with a special fillip provided by the rarely sung Strauss songs, composed in 1919. The Strauss idiom does not at first seem appropriate to Ophelia's lyrics, but taken on their own terms they are quite striking and beautiful. Mr. Rauchensei's accompaniments are most satisfying. All in all, a record worth having.

—R. A. E.

**Mona Paulee Sings**. Mona Paulee, mezzo-soprano; Heinz Sandauer and his orchestra; Austrian Symphony conducted by Max Schonherr. (Remington LP R-199-119, \$2.49.)\* Miss Paulee sings Somebody Loves Me by Gershwin and three familiar Romberg songs: One Kiss, Lover Come Back to Me and Softly As in a Morning Sunrise. On the reverse side is a collection of light concert fare: the Scherzo from Mendelssohn's A Midsummer Night's Dream, The Young Prince and the Princess from Rimsky-Korsakoff's Scheherazade, and the Overture to Fledermaus. Miss Paulee's fans will want this disk because it shows her voice to unusual advantage. The

### Pathbreaker

**Glinka**: A Life for the Czar. Chorus and orchestra of the Bolshoi Opera, Alexander Melik-Pashaiev conducting. Maxim Mikhailov (Sussanin), Tanya Shpieler (Antonida), Elena Antonova (Vanya), Georg Nelepp (Sabinin), Serge Khossov, Ivan Skobtsov, and Serge Svetlanov. (Vanguard VRS-6010/12, \$17.85.)\*

**T**HE production of A Life for the Czar in 1836 marked the foundation of a Russian musical style, and as a historical landmark its availability on records is to be welcomed. The opera is more than a curiosity, for it is full of genuine musical interest, and in the light of its dramatic power and expressiveness it is not surprising that it remains popular among the Russian people to this day.

The work represents the assimilation of a number of styles that Glinka came in contact with and learned to admire. Vocally the writing reflects the Italian operatic arias of the period, but the influence of Berlioz and Beethoven is much more dominant, in the forms the scenes take and in the treatment of the orchestra. Into this mixture Glinka injected the color and cadences of Russian folk music, although seldom using outright quotations. That all the elements did not coalesce perfectly was and is quite obvious, but as a pathbreaker the composer did as well as might be expected.

The big scenes for the leading soprano (Antonida), contralto (Vanya), and bass (Sussanin) provide intensely effective solo arias for the

singers. As in most Russian operas, the choral writing holds the strongest nationalistic coloration; it is rich, evocative, and full of splendor. Some of the musical ideas take a naive turn. Contrapuntal devices turn up rather unexpectedly; and, as Rosa Newmarch points out, when Glinka decided to contrast the Polish and Russian characters through their national music, he carried the idea to a rather absurd point by having Polish soldiers sing in polonaise and mazurka rhythms at some of the most dramatic points in the story.

Authentic style and flavor mark the performance by Russian artists, and the recording is fortunately good, relative to most of the reproductions of operas originating in the USSR. The voices of the leading soprano, contralto, and tenor are vibrant, flexible and quite exciting, although the quality of the singing varies. Mr. Mikhailov, who sings the main role of Ivan Sussanin, the peasant who sacrifices his life to save the Russian czar, is apparently a favorite partayer of the part at the Bolshoi Theatre in Moscow. His big voice rather unpleasantly lacks resonance, and in the first half of the opera it moves stiffly. In his major scene, just before Sussanin is killed, Mr. Mikhailov comes into his own with some very affecting singing.

The performance is cut, but it is doubtful if anything vital or anything that would add to an understanding of the score has been left out. It is to be hoped that Glinka's second and superior opera, Ruslan and Ludmilla, will reach the LP disks soon.

—R. A. E.

orchestral bon-bons are played very well as these Muzak things go.

—J. L.

**A TRIBUTE TO LOTTE LEHMANN**. Lotte Lehmann, soprano. (RCA Victor LCT 1108, \$5.72.)\* Songs by Mozart, Schubert, Schumann, Brahms, and Franz are sung by Mme. Lehmann on this disk issued in the Treasury of Immortal Performances series. Since the original recordings were made between 1935 and 1940, this reissue cannot be expected to conform to the engineering standards of 1953; this fact, however, will be of little import to those who cherish memories of the artist's warm and richly communicative lieder interpretations. The twenty examples contained here span a wide range of expression.

—A. H.

### Philadelphia's Pride

**FIRST CHAIR**. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia ML 4629, \$5.45.)\*

**O**N this recording, sold for the benefit of the Philadelphia Orchestra Pension Fund, eight first-desk men are heard as soloists with the orchestra in as many pieces: Samuel Krauss in Purcell's A Trumpet Voluntary in D major; William Kincaid in Griffes' Poem for Flute and Orchestra; Marcel Tabuteau in Handel's Concerto No. 3, in G minor, for Oboe and Strings; Sol Schoenbach in Burrell Phillips' Concert Piece for Bassoon and Strings; Lorne Monroe in Weber's Adagio and Rondo for Cello and Orchestra; Heinz Sandauer and his orchestra; Austrian Symphony conducted by Max Schonherr. (Remington LP R-199-119, \$2.49.)\*

Miss Paulee sings Somebody Loves Me by Gershwin and three familiar Romberg songs: One Kiss, Lover Come Back to Me and Softly As in a Morning Sunrise. On the reverse side is a collection of light concert fare: the Scherzo from Mendelssohn's A Midsummer Night's Dream, The Young Prince and the Princess from Rimsky-Korsakoff's Scheherazade, and the Overture to Fledermaus. Miss Paulee's fans will want this disk because it shows her voice to unusual advantage. The

works is varied and largely unchallenged, and the soloists' performances indicate why the Philadelphia Orchestra is such a virtuoso ensemble—with the exception that the playing is superb. The virtues of the Purcell, Handel and Beethoven pieces are well known. Griffes' Poem elicits some particularly beautiful playing from Mr. Kincaid. The Phillips Concert Piece exhibits the generally unsuspected expressive range of the bassoon. Both the Weber works have the delightfully fresh quality of early German romantic music. Quietly lovely in a conventional way is the Chabrier, and Mason Jones' horn playing gives it additional attractiveness. The contributions of Mr. Ormandy and the main body of the orchestra should not be overlooked in this thoroughly enjoyable recording.

—R. A. E.

**Strauss, Richard**: Ein Heldenleben. Minneapolis Symphony, Antal Dorati conducting. (Mercury MG 50012, \$5.95.)\* As one of the Minneapolis Symphony's golden jubilee season releases, this recording is a worthy representative, musically and mechanically, of the orchestra's continuing distinction. Strauss's epic is projected cleanly and powerfully by forces patently equal to its technical difficulties. A virtuosic account of the violin solo is provided by Rafael Druian. The disk itself is another example of Mercury's superbly recorded orchestral music, with unusual clarity and definition of sounds.

—R. E.

**Mozart**: Serenade No. 4, D major, K. 203. Scarlatti Orchestra di Napoli, Bernhard Paumgartner conducting. (Colosseum CLPS 1033, \$5.95.)\* Although this Serenade has its longueurs, each one of its eight movements contains passages of such beauty and melodic profusion that we could not spare it. It is a pity that conductors do not rescue the Mozart serenades and other unknown or seldom-heard works from the obscurity in which they have been languishing for

a century and a half. Let us hope that recordings like this one will inspire them to freshen their eighteenth-century repertoires. A somewhat optimistic program note on this album states that the Scarlatti Orchestra of Naples has the "ability to capture many of the musical subtleties which often escape a less cohesive unit". This ability is not in evidence in this particular recording, for the ensemble is sometimes slovenly, the pitch is far from impeccable, and Mr. Paumgartner's interpretation is scarcely winged. Nonetheless the performance is good enough to justify the purchase of the recording, in view of the rarity of the work.

—R. S.

**Wagner**: Tannhäuser, Overture to Act I and Prelude to Act III; Lohengrin, Prelude to Act I and Introduction to Act III. Orchestra of the Munich State Opera, Robert Heger and Rudolf Kempe, conductors. (Urania ULP 7077, \$5.95.)\* These orchestral excerpts are drawn from Urania's complete recordings and, needless to say, reflect the same care and taste that distinguished those productions. The recording and performances are the best available of these works.

—C. B.

### Victor Issues Catalogue for Teachers

The Educational Services Division of RCA Victor has announced the publication of a comprehensive educational record catalogue to serve as an aid in the teaching of music appreciation and other classroom subjects. The new catalogue lists records selected for use in two phases of music education, the study of musical skills and techniques and the development of musical taste and discrimination. Special sections are devoted to folk dances, the instruments of the orchestra, language study, and children's records.

### Music and Commentary Recorded in New Disks

The first twenty long-playing records of a new and continuing series called Music Plus were released on March 15. Sponsored by Music for Millions, Inc., a non-profit organization for "promoting the enjoyment of great music", the series involves the recording of favorite classics. Included on each disk are commentary and thematic analyses by Sigmund Spaeth, chairman of the new project. The retail price for each twelve-inch disk is \$2.99, tax included.

### Binaural Sound

(Continued from page 15) care. I know one, a man of high musical sensitivity, who gets plenty of satisfaction from quartets played on an old hand-wound portable. Another, a top recording engineer, uses a seven-dollar speaker and low-powered amplifier in his own house. And why not, for in the end, the meaning of music lies in the mind of the listener, and the mechanism of the phonograph exists only as a bridge between performer and hearer.

But whenever this bridging function is enhanced, for any person, the means of such enhancement is of value. Binaural techniques do just this, through bringing the performance closer and diminishing the intrusion of the unnatural. Increasing complexity is the price to be paid, and it remains to the future to determine whether this new medium will be limited to a thin but loyal scattering of enthusiasts or acquire the broad base necessary for a genuine musical usefulness.

# NFMC Convention

(Continued from page 3)

ments over the past two years, stressing the ever-increasing scope of its many achievement contests for young composers and artists.

Winners of the Twentieth Biennial Young Artists Auditions—the finals were held on April 15—were Naomi Sanders Farr, lyric soprano, of Salt Lake City, and Richard Branigan Cass, pianist, of Greenville, S. C. Mrs. R. E. Wendland, National Chairman of the Auditions, said they had been chosen from a field of 116 aspirants. Each will receive \$1,000, and both have already signed contracts with managerial organizations. The Federation also offered a \$1,000 award in the string-quartet category, but no ensembles entered the contest.

Prior to the official opening of the NFMC convention, delegates heard on April 9 the National Association for American Composers and Conductors present a special concert of American works that in past years have won their composers NFMC recognition. The Little Orchestra Society, under Thomas Sherman, was assisted by the Carroll Glenn, violinist, and Menahem Pressler, pianist. The opening work was Henry Hadley's *Rhapsody for Orchestra*: Culprit Fay, which received the NFMC award in 1909. (Hadley founded the NAACC in 1933.) It was followed by Harold Morris' *Concerto for Violin and Orchestra* (1939 prize work), Edgar Stillman Kelley's *Symphonic Poem: The Pit and the Pendulum* (1925 prize work), Frederick Jacobi's *Serenade for Piano and Orchestra* (commissioned by Fabien Switzky for the Indianapolis Symphony's observance of the Steinway Centenary, 1953), and Paul Creston's *Symphony No. 2* (NFMC's recommended list, 1947). The Jacobi work, given its first New York performance on this occasion, was given in memory of the late composer, former vice-president of NAACC. The concert was given with the co-operation of the Music Performance Trust Fund and the American Society of Composers, Authors and Publishers.

## Youth Day

The importance of fostering youthful musical talent was the keynote of Youth Day, on April 11. Past and present recipients of NFMC scholarships were heard by the delegates, and both the matinee Lohengrin and evening Carmen performances at the Metropolitan Opera House were integrated into the Federation's convention schedule.

Mrs. Ada Holding Miller, president of the Federation, joined other officials of the group on an afternoon intermission panel which was broadcast nationally. The evening performance was a benefit for the Federation's young artist projects.

Earlier, she had presided over the Junior Division session at the Roosevelt Hotel, assisted by Dr. Lena Milan, national junior counselor. Mrs. Floride S. Cox, national student adviser, assisted at a subsequent session later in the day and summarized the accomplishments of the Junior Division in the past two years. Leon Barzin, conductor of the National Orchestral Association, spoke on Musical Avenues for Young Americans.

Mrs. Charles A. Pardee, National Chairman of Student Auditions, said there had been 429 entrants in the annual Marie Morrissey Keith competition. Because the judges could not decide between the two finalists, she said, duplicate prizes of \$500 each were awarded to the Misses Sofia Stefanoff, contralto, of High Point, N. C., and Maryanne Bullock, pianist, of Sacramento, Cal.

Young musicians who were heard

included Herma Rosenfeld, Philadelphia pianist who had taken first place in the preliminaries from the so-called Liberty District, which embraces New York, New Jersey and Pennsylvania. Others who appeared were 12-year-old Luoppatti Miller, of Port Huron, Mich., who played his own piano suite, *I Went to the Circus*, and ten-year-old Jill Victorine, of Short Hills, N. J., who played her *Dance of the Firebird*.

Proceedings on Sunday, April 12, were inaugurated with a breakfast at the Roosevelt Hotel honoring the National Council of the federation, followed by a program of Music of the Faiths. Devoted to music of the synagogue and the Roman Catholic and Protestant churches, the program listed works by Ernest Bloch, A. W. Binder, Gustav Holst, Ralph Vaughan Williams, Franck, Handel, Arcadelt, and Victoria. At eleven o'clock members were invited to visit the NBC studios for a *Youth Brings You Music* program, one of a radio series presented through the co-operation of the NFMC and NBC. The participating artists were Herbert Rogers, pianist, and Margaret Broderick, contralto, both of whom were chosen from the New York Federation of Music Clubs 1953 Young Artists Auditions.

In the afternoon Dimitri Mitropoulos and the New York Philharmonic-Symphony honored federation members with a concert that included one of the first performances of Arthur Berger's *Ideas of Order*, as well as works by Mozart, Brahms, and Wagner. During the intermission at Carnegie Hall, James Fassett, musical director of CBS, interviewed Mrs. Miller, NFMC president, and Sigmund Spaeth, national chairman



Ben Greenhaus

Kathleen Davison, music relations chairman; Mrs. C. Arthur Bullock, convention chairman; and Ada Holding Miller, president, examine an Indian instrument in the international exhibits on the opening night of the NFMC convention

of Radio, Television and Motion Pictures. The remainder of the day brought a hymn festival, presented by the Hymn Society of America at St. Bartholomew's Church, and a church service at Marble Collegiate Church, commemorating the 300th anniversary of the founding of New York by the Dutch.

Impromptu performances by Fritz Scheff, Deems Taylor, Frank La Forge, Charles Kullman, Frederick Jagel, and Ann Ronell of memorable songs and other selections long associated with their names were a felicitous addition to the announced pro-

gram for the Celebrities Luncheon at the Hotel Roosevelt on April 13, of which the highlight was a short program of songs by Margaret Harshaw, Metropolitan Opera soprano who was the Federation's Young Artist winner in 1935. The dining room was studded with such luminaries of the musical world as Frank Chapman and Gladys Swarthout, Aaron Copland, Henry Cowell, George London, Rose Bampton, Morton Gould, Pierre Luboshitz and Genia Nemenoff, Carl Friedberg, A. Walter Kramer, Norman Dello Joio, (Continued on page 25)

## Obituaries

### CONRADO DEL CAMPO

MADRID.—Conrado del Campo, 75, composer and educator, died in Madrid on March 17. Since 1915 Mr. Del Campo had held a chair at the Royal Conservatory of Music in Madrid and was consequently the one-time teacher of virtually the entire present generation of Spanish composers. As a composer in his own right he wrote more than ten operas, in addition to numerous orchestral, choral, and chamber works. He was a music critic for Madrid's *El Alcázar* and was formerly a violist with the Royal Theatre Orchestra, a member of the Cuarteto Francés, and a soloist with the Orquesta Sinfónica de Madrid.

### MRS. MINNA RUUD

OSLO.—Mrs. Minna Kaufmann Ruud, 81, former concert singer in the United States, died here on April 7. After studying with Lilli and Marie Lehmann in Berlin, she maintained a studio in Carnegie Hall for several years. After her marriage to Edwin Ruud, now deceased, she administered the Ruud Foundation, which was established for the education of American girls looking forward to operatic or concert careers. She had come to Norway to be present at the appearance of Kari Frisell, a protégé of the foundation, with Kirsten Flagstad in Purcell's *Dido and Aeneas*.

### ANDREW TIETJEN

RIDGEWOOD, N. J.—Andrew Tietjen, 42, associate organist at Trinity Church in New York, died at Valley Hospital on April 13. Prior to his appointment to the Trinity Church post in 1943, Mr. Tietjen had been organist at St. Thomas Chapel, All Angels Protestant Episcopal Church, and the

Protestant Episcopal Chapel of the Intercession of Trinity Parish. He also was the founder of the Trinity Choir of St. Paul's Chapel, which broadcasts every Sunday morning from the chapel over the Columbia Broadcasting System radio network.

### MRS. MAY RUGGLES

CAMBRIDGE, MASS.—Mrs. May Sleepier Ruggles, 91, voice teacher and singer, died at the Exeter House on April 11. She was the voice instructor at the Episcopal Theological School here for almost twenty years before her retirement in 1940. When Victor Herbert came to this country, she engaged him to accompany her in her concert work. She organized several choral groups in Boston and maintained studios there for many years.

### MRS. ANNA THOMAS

BALTIMORE.—Mrs. Anna Dorothea Thomas, 85, mother of John Charles Thomas, died at her home in Towson on April 12. Her interest in voice stemmed not only from her son's career as a concert singer. She sang in church choirs during her early childhood and, after her marriage to the Rev. Milson Thomas, a Baltimore Methodist minister, sang in the choirs of his churches.

### ROLLO F. MAITLAND

PHILADELPHIA.—Rollo F. Maitland, 68, teacher, composer, and president of the American Organ Players Club, died on April 7. A recent head of the organ department at the Philadelphia Musical Academy, he was for 33 years the organist at the Church of the New Jerusalem here.

### LOUIS D. FROHLICH

Louis D. Frohlich, 68, for many years a member of the law firm of Schwartz and Frohlich, which repre-

sented the American Society of Composers, Authors, and Publishers, died at Lenox Hill Hospital on March 31.

### W. ALLEN SCHOFIELD

NORWALK, CONN.—W. Allen Schofield, 66, organist and choirmaster at the First Congregational Church of Norwalk for 23 years, died at his home here on April 4.

### JOHN B. PATMOR

CHICAGO.—John B. Patmor, 80, inventor of a tone post used to tune pianos and certain stringed instruments, died at his home here on April 14.

### MCNAIR ILGENFRITZ

McNair Ilgenfritz, pianist and composer, died at the Vanderbilt Hotel on April 12. He wrote two operas, two ballets, and several songs.

### JACOB MESTECHKIN

Jacob Mestechkin, violinist and former assistant to Leopold Auer, died in New York on March 14.

### MRS. EMITA KREUGER

Mrs. Emitta Kreuger, 55, wife of conductor Karl Kreuger, died at her New York home on March 4.

### COLETTE TANSMAN

PARIS.—Colette Tansman, wife of the composer Alexandre Tansman, died here early in March.

### MORRIS REINES

Morris Reines, 82, bassoonist, retired member of the New York Philharmonic-Symphony, died at Lincoln Hospital in New York on Feb. 1.

### ALBERTO MANTANARI

ROME.—Alberto Mantanari, 74, conductor and composer of the operetta *The Rogue of Paris*, died here on Feb. 15.

# New Music Reviews

Ellis B. Kohs Writes  
Sonatina for Bassoon

The most appealing qualities of Ellis B. Kohs's Sonatina for Bassoon and Piano are its contrapuntal ingenuity and compactness of form. The solo instrument has a constantly interesting and vital relationship to the piano, and the rhythmic plan of the work is closely related to its structural detail. The influence of Hindemith is apparent in this music but nowhere oppressive. It is freely dissonant in idiom but clearly tonal throughout.

The movement that may well gain popularity for this Sonatina is the third and final one, a catchy march with variations. The perky theme, the wittily dissonant harmonization, and the rhythmic zest of this music are undeniably appealing. Yet ironically enough, it represents the least original and penetrating writing of the three movements. The first movement has both contrapuntal tension and lyric eloquence; and the second, for all its somewhat crabbed writing for the piano, weaves a rich harmonic web and is musically eloquent, apart from its canonic devices and other technical details. This Sonatina is issued by Mercury Music Corporation.

A Sonata for Harp  
By P. Glanville-Hicks

The trouble with writing for harp, guitar, or harpsichord is that the modern repertoire for those instruments is of such indifferent quality that your piece is almost bound to succeed, regardless of its intrinsic musical virtues. Let me hasten to add that Peggy Glanville-Hicks's Sonata for Harp, composed for Nicia Zabaleta, has musical virtues. It is tasteful, unaffected, and technically interesting to the harp player. The elegance of the writing and the absence of pretension mask the essential poverty of the musical material. This sonata is an admirable vehicle without having the cheapness of style that so many musical vehicles reveal. The first movement, marked *Saeta*, reflects the incisive attacks and proud rhythm of Spanish dancing. The second is a *Pastorale* with interesting melodic ornamentation. The third, a *Rondo*, is chiefly attractive through its figurations for the instrument.



Schlack Studio  
Ellis B. Kohs

which pose some neat technical problems. Harpists should welcome a work that is really contemporary in style and at the same time technically graceful. It is published by Weintraub Music Company.

A Brass Quintet  
By Howard Swanson

Some of Howard Swanson's works remind me of a mosaic of beautifully colored fragments that do not add up to a clear design. His new Soundpiece, for two trumpets in B flat, horn in F, trombone, and tuba, belongs in this category. Swanson's harmony is almost always interesting. In this quintet he writes passages that slither about harmonically without much direction or formal significance but that are undeniably fascinating to listen to. This work is not wholly formless. It is thematically unified, and it is built in sections that evolve out of each other in the manner of variations. The trouble is that the relationship of the parts to the whole is not clear, and in many places the composer seems to lose the thread of the music. Nonetheless this is an interesting piece which deserves the attention of brass-quintet players. It is good to see Swanson experimenting in other forms besides the songs that first gained him attention. The Soundpiece is published by Weintraub Music Company.

—ROBERT SABIN

## Secular Choral Works

ABBOTT, GEORGE J.: *My True Love Hath My Heart* (SSA, with piano). (Birchard). BRAHMS: *The Trysting Place* (Der Gang zum Liebchen) (Arr. for SSA, with piano, by Edward F. Gilday). (E. C. Schirmer). CRAWFORD, W. B., Arr.: *What Shall We Do with the Drunken Sailor?* (SATB, a cappella). (Birchard). DAVIS, KATHERINE K., Arr.: *Goin' to Boston*. (Birchard). DUNGAN, OLIVE: *Not Enough* (TTBB, with tenor solo and piano). (Carl Fischer). DYKEMA, PETER W.: *Quit You Like Men* (TTBB, a cappella). (Birchard). EXNER, MAX V., Arr.: *La Bella Bimba* (SSA, with piano). (Birchard). GATWOOD, E. J., Arr.: *The Mary Golden Tree* (SATB, a cappella). (J. Fischer). GESUALDO: *Madrigal* (SSATB, a cappella). (Marks). GLASER, VICTORIA, Arr.: *Pat-a-pan* (SAB, with piano). (E. C. Schirmer). GOODMAN, JOSEPH: *Song in the Wood* (SATB, a cappella). (Mercury). GORDON, HUGH: *Come To The Lute-player's House* (SSA, with piano). *Carnival of the Flowers* (SA, with piano). (Schmidt). HOPPIN, STUART B.: *Young America*

Sings (For boys, SATB, a cappella). (Birchard). JACOBI, FREDERICK: *Contemplation* (SATB, with piano). (Marks). JANNEQUIN, CLÉMENT: *Ce moys de may* French and English (SSA, a cappella). (E. C. Schirmer). LARSON, EARL R., Arr.: *Oh, Vreneli* (SAB, with piano). (Birchard). MARES, PABLO: *New Mexico* (SATB, with piano). (Carl Fischer). MATTHEWS, HOLON: *Fog* (SATB, with piano). (Mercury). MOUSSORGSKY: *Four Russian Folk Songs* (TTBB, a cappella). (Marks). MUELLER, CARL F.: *Mother of Exiles* (SATB, a cappella). (Carl Fischer).

NIGHTINGALE, MAE, Arr.: *Sakura* (Cherry Bloom), Japanese and English (SATB or SAATB, with piano). (Carl Fischer). NILES, JOHN JACOB: *Turtle Dove* (SSA, with piano) Venezuela (SATB or TTBB, with piano). (Carl Fischer). NORDEN, N. LINDSAY, Arr.: *On Music After Saint-Saëns' Prelude to The Deluge* (SATB, with violin and piano). (Birchard). REGER, MAX: *If I Had Wings* (SATB, a cappella). *Last Night I Dreamed* (SATB, a cappella). *Flowers May Bloom in the Spring* (SATB, a cappella). (Marks). RIMSKY-KORSAKOFF: *Romance Orientale*, arr. by Mae Nightingale (SATB or SAATB, with piano). (Carl Fischer).

ROY, KLAUS G.: *There Is a Garden in Her Face* (SATB, a cappella). (Birchard).

SCHUBERT: *Hark! Hark! The Lark*, arr. by Cheyette (SSA, with piano). (Marks).

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ROY, KLAUS G.: <

# Composers Corner

The initial concert by the Atlantic City Symphony, newly formed under the direction of Van Lier Lanning, featured **Ernst von Dohnanyi** as soloist in his Second Piano Concerto and Symphonic Minutes.

A program devoted to the Jewish liturgical and devotional music of **Darius Milhaud** will be offered by the Congregation Chizuk Emanuah of Baltimore on May 3. The program will include the composer's Sacred Service and the first American performances with orchestra of his Chants Populaires Hébreuques and the Cantate Nuptiale. The choir of the Stephen Wise Free Synagogue in New York will introduce **A. W. Binder's** Sabbath for Israel on April 24. The premiere of **Walter Goodall's** Missa Brevis figured in a program of unpublished compositions presented on March 22 by the Millikin University School of Music A Cappella Choir, Howard E. Akers, director. On April 20 the Cornell University A Cappella Chorus, Robert Hull, director, will be heard in the first performance of Slow, Slow, Fresh Fount by **Robert Palmer**, a member of the Cornell music faculty.

**Colin C. Stern's** Three Songs, first performed in 1949 at the Yaddo Music Festival in Saratoga Springs, have been published by the Peer International Corporation. Stern is an instructor in music appreciation at the University of Pittsburgh.

George Balanchine of the New York City Ballet is preparing a production of **Gottfried von Einem's** ballet Pas de Coeur, which was given for the first time last year in Munich.

**Friedrich Gulda**, pianist-composer, will have his new string quartet performed in Vienna by the Samoye Quartet sometime in May. Another pianist-composer **Julius Chajes**, of Detroit, who a few months ago performed his Piano Concerto in Vienna, is scheduled to play the same work on June 14 with the Paris Orchestre Symphonique under Eugène Bigot. On April 14 Chajes conducted the Detroit Center Symphony in his Cello Concerto, with Georges Miquelle, principal cellist of the Detroit Symphony, as soloist.

George Szell will lead the Cleveland Orchestra in the world premiere of **Arthur Shepherd's** Variations on an Original Theme, on April 9. The Cleveland composer was commissioned to write the work by Mr. Szell. A program of works by **Leon Stein** was presented at the Chicago Public Library through a grant from the Music Performance Trust Fund of the American Phonograph Industry.

**James F. Kilpatrick**, composer-in-residence at the Southern Methodist University School of Music, has been named music critic of the Dallas Times Herald.

**Jacques de Menasce's** song cycle Outrenuit, which was given its first performance by Hugues Cuénod, tenor, with the composer at the piano at Lausanne, Switzerland, last October, has been published by Durand in Paris. Three new chamber works by Israeli composers were given their first American performances on April 7 in a WNYC broadcast by members of the New Chamber Music Society, directed by Paul

Wolfe. The works were **Jehuda Wohl's** Duo Sensible and **Yizchak Edel's** Folk Suite and Caprice.

## Texas Girl Leads In Recording Festival

More than 600 cash prizes, totaling \$16,000, were awarded recent winners of the 1953 Piano Recording Festival, sponsored by the National Guild of Piano Teachers. The highest student award of \$1,500 was given to Mary Kate Parker, of Wichita Falls, Tex. As is the case with each cash prize, the stipend is shared by Miss Parker and her teacher, Rosina Lhevinne, of New York, whose 22 winning pupils collectively received more than \$4,000. David Bar-Ilan, Jeanine Dowis, and Gerson Yessin, all students of Miss Lhevinne, each shared awards of \$500. Pupils of Silvio Scionti, of North Texas State College, receiving joint prizes of \$125 each were Monte Hill Davis, Newell Oler, Mary Lou Muller, and John Woods. Mr. Scionti shared with his 36 student entrants the second largest number of cash awards.

Forty-two awards of \$50 or more and 500 lesser awards were shared by piano teachers and students in the 1953 guild recording festival. The purpose of the competition is to encourage musically minded young people to adopt piano-playing as a source of recreation. The movement was begun 24 years ago in Abilene, Tex.

## Composers Concerts In Fifth Season

Composers Concerts, now in its fifth season under the chairmanship of Ethel Glenn Hier, presented a concert of works by contemporary American composers on March 15 in Carl Fischer Concert Hall. Piano and voice students of teacher members were heard in compositions by Abram Chasins, Gena Branscombe, Elliot Griffis, Antonio Lora, Mary Howe, Philip James, Harold Morris, John Haussmann, Charles Haubiel, Ray Green, Wallingford Riegger, Marion Bauer, and Miss Hier.

A project designed to present gifted young artists in programs of contemporary American music, Composers Concerts was organized with the co-operation of teacher members who were seeking to provide their students with concert experience while adding new music to their repertoires. In the past four years the organization has presented a total of fifteen concerts and ten broadcasts to this end.

The first concert in this year's series, on Nov. 15 in the Sky-room of Carl Fischer, Inc., was sponsored by a newly-formed publisher membership in which Carl Fischer, Inc., Composers Press, Mercury Music Company, Leeds Music Company, and Chapell Music Company were the participating members. Thus the four-way program now comprises a publisher membership; a composer membership, including original members and others represented in Composers Concerts programs; a teacher membership; and an artist membership, composed of students of participating teachers. Pianists heard in programs this season are students of Rose Raymond, Ruth Burgess, May Etts, and Hedy Spielter. Singers are students of Margot Rebeil.

Programs for Composers Concerts are planned by Miss Hier and her assistants, Anne Hull, Miss Rebeil, and Miss Bauer. Composers are asked to specify works they especially wish to have performed in order to insure programs of variety and interest and to provide an incentive to students.

Teachers, however, are not obliged to use the especially recommended compositions and are at liberty to make their own choices of material from a list of published works. A dress rehearsal is held a week or two before each concert at the studio of one of the teachers. Teachers are invited to send any pupils they wish to these rehearsals. Operating expenses are derived from the membership plan. It is hoped that added concerts in future seasons will be made possible through the formation of a new membership, the Friends of Composers Concerts.

The final concert in the organization's 1952-53 season will be given on April 25 at Carl Fischer Concert Hall.

## New Britten Opera Listed for Coronation

LONDON.—Joan Cross and Peter Pears will sing the roles of Elizabeth and Essex in Benjamin Britten's new three-act opera, *Gloriana*, which will be given its first performance on June 8 at Covent Garden, as part of the Coronation festivities. Queen Elizabeth II is scheduled to attend the premiere.

John Pritchard will conduct the performance, which will be staged by Basil Coleman. Costumes and scenery have been designed by John Piper and the choreography is by John Cranko. Also in the cast will be Adele Leigh, Monica Sinclair, Jennifer Vyvyan, Frederick Dallberg, Geraint Evans, and Arnold Matters.

contemptuously of Kapellmeistermusik (conductor's music). By this they meant uninspired, although technically polished, music, written by a man who has conducted other men's music so long that he felt compelled to write some of his own.

Furtwängler is a highly educated, thoughtful man, who likes to philosophize, as so many German musicians do. He tends to analyze works of art in the light of this learning as well as through his sensibility. After a dispute with Toscanini, Furtwängler said to me: "We do not understand each other. Toscanini is proud that he conducts what is in the notes. I am proud that I conduct what is behind the notes."

Naturally, Furtwängler's symphony has an intellectual interest, even if he is not a truly creative spirit in music. This very long symphony is highly intellectual. It is well organized and beautiful in sound, like a classical symphony, but it is romantic in feeling. There are moods reminiscent of many phases of romanticism, from Grieg to Pfitzner, melancholy and hymnic moods, romantic melodies and contrapuntal forms.

This music is predominantly clear and transparent, but parts of it are thick. It is also noble music, the work of an idealist. But the creative impulse is weak, and the work will be heard with respect, but only once. The second time, the listener will clamor for Beethoven's Ninth — under Furtwängler.

—MAX GRAF

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## Orchestras in New York

(Continued from page 10)

Beethoven, the rearing of the mighty structure of his Mass was a self-conscious effort, prepared through arduous study and executed with agony of both mind and body. The double fugue of the Credo does not uncoil with snake-like grace, as the great Bach fugues uncoil. It is hewn out, forced into shape with obvious travail. For that very reason, this music has a peculiar intellectual force that no other music possesses.

The dynamics of the Missa Solemnis are an intricate chapter in themselves. Beethoven demands quick changes throughout the work. Within a few measures the conductor must leash the formidable performing body and turn from a stormy climax to a dramatic hush. Mr. Toscanini had solved all the problems in advance

and freed himself to concentrate upon the purely artistic and emotional values of the score. In his younger days, he conducted this work with dazzling power, but never with the compassion, the breadth, the selflessness that he brought to it on this occasion.

The soloists were Lois Marshall, soprano, who gave a brilliant debut recital in Town Hall on Dec. 2, 1952, as a winner of the Naumburg Musical Foundation Award; Nan Merriman, mezzo-soprano; Eugene Conley, tenor; and Jerome Hines, bass. All of them sang well, but Miss Marshall was outstanding. Her pure, luminous voice, of astonishing amplitude and intensity, soared through Beethoven's merciless passages as if they were the easiest music in the world. At times, she veered off pitch in attacks but always focused the voice within a measure or two. This was heavenly singing, at its best. The chorus achieved a clarity and balance, even in the most precipitate passages, that have never been equalled, in my experience, in performances of the Missa Solemnis. But, more important than this technical virtuosity were the fervor and ecstatic feeling of its singing. As for the orchestra, its playing was sheer beauty, from beginning to end. The prelude to the Benedictus was performed with a ravishing tone and an unearthly pianissimo. This astonishing passage, which prefigures Wagner, Strauss, and Mahler, would have been enough in itself to make this performance unforgettable.

—R. S.



G. D. Hackett

Leonard Bernstein and Ruth Posa rehearse Dallapiccola's *Tartiniiana*, which was played in the recent Koussevitzky Foundation concert

phony. Dimitri Mitropoulos, conductor, Carnegie Hall, April 2.

Prelude and Death of Dido, from *Dido and Aeneas* ..... Purcell Symphony No. 4, F minor ..... Vaughan Williams Symphony No. 5, Op. 100 ..... Prokofieff

Dimitri Mitropoulos' return to the New York Philharmonic-Symphony after an absence of four months brought with it an unusually fresh program, exceedingly well played. The curtain raiser, the Prelude and Death of Dido, from Purcell's *Dido and Aeneas*, sensitively arranged by Mr. Mitropoulos, was moving in its simplicity and emotional eloquence. Dido's lament, *When I Am Laid in Earth*, was extremely effective in a string setting, and served as a reminder, too, that even as late as Purcell the differentiation between voice and instruments was far from complete.

With the Vaughan Williams symphony there was a jump of some 250 years, but the works had in common a certain underlying gravity, perhaps best described as typically English, which made them seem closer kin than the almost exactly contemporary symphonies. On the surface the Vaughan Williams symphony and the Prokofieff symphony, its junior by ten years, share the orchestral hallmarks of our time, but the English symphony has more than crafty instrumentation to it while the Russian symphony goes below the external only in its restive scherzo. —A. B.

### Katims Conducts NBC Summer Symphony Opening

The NBC Symphony, now removed to the Belasco Theatre, was conducted by Milton Katims on April 4 in the first of its traditionally somewhat "lighter" radio concerts tailored for spring and summer listening. The program assembled Schumann's First Symphony, Ravel's *Le Tombeau de Couperin*, and Joseph Wagner's *Northern Saga*. The last-named was an American premiere. Characterized as a "landscape for orchestra" by its composer, it does indeed evoke some Scandinavian terrain but none that has not been covered by Sibelius already. It is, however, pleasant enough, and not overlong for the exploration of its atmospheric idea. It was good to have Mr. Katims back. His authority increases apace. —J. L.

### Steber Sings Berlioz Song Cycle

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor; Eleanor Steber, soprano. Carnegie Hall, April 4 and 5:

*Wachet auf, ruft uns die Stimme Bach*  
*Nuits d'Été* ..... Berlioz  
*Symphony No. 4, F minor* ..... Vaughan Williams  
*Passacaglia and Fugue, C minor* ..... Bach

The Saturday and Sunday programs on April 4 and 5 contained first performances by the Society of Eugene Ormandy's brassy arrange-

ment of Bach's chorale-prelude *Wachet auf, ruft uns die Stimme*, and the first complete performances in New York of Berlioz' *Nuits d'Été*. Why this magnificent song cycle had to wait so long for a complete performance is difficult to imagine unless it is because it takes musicians of the sturdy cast of Eleanor Steber and Dimitri Mitropoulos to brave its length and sameness of mood. For, of the six songs, only the first is bright and lively and relatively short. The others are somber with subtle distinctions of mood difficult to maneuver and not calculated to sweep an audience off its feet. But Miss Steber's warm and beautifully shaded delivery and Mr. Mitropoulos' wonderfully suave accompaniment were such that the audience did not altogether refrain from applause after each song, although the cycle was intended to be sung without pause.

Also on the program were a repetition of Vaughan Williams' Fourth Symphony, and the pointless Respighi transcription of Bach's *Passacaglia and Fugue* in C minor. —A. B.

### New York Chamber Orchestra Town Hall, April 5, 5:30

The New York Chamber Orchestra, a group of Broadway theatre musicians who banded together some years ago under the leadership of Franz Allers to play for their own pleasure, made their formal debut at this concert. The orchestra was originally scheduled to appear at the New Friends of Music concert on Feb. 15, but this event was cancelled. For its actual debut, it had no less than five sponsors: the Music Performance Trust Fund of the Recording Industry (in co-operation with Local 802, AFM); the Composers of the United States and Canada; the Composers-Authors Guild; the Fellowship of American Composers; and the National Association of American Composers and Conductors.

Mr. Allers included three New York premieres on the interesting and enterprising program: Honegger's *Le Dit des Jeux du Monde*, with Claude Monteux, flutist, and Herbert Eisenberg, trumpet player, as soloists; George Antheil's *Serenade for String Orchestra*; and Richard Strauss's *Duet-Concertino for Clarinet and Bassoon with Strings and Harp*, with Aaron Grodkin, clarinetist, and Jack Knitzer, bassoonist, as soloists. The Honegger work was composed under the inspiration of a poem by Paul Meral, and the omission of the literary element caused some lack of definition. The Antheil *Serenade* is a perky piece with a folksy flavor. Strauss composed the *Duet-Concertino* late in life, and it reveals a master's technique even if it is not very fresh in its material. Mr. Allers conducted all three works authoritatively and the orchestra responded to him admirably. The program opened with Purcell's *Abdelazer Suite*. —B. G.

(Continued on page 23)



Ben Manes

Franz Allers conducts the New York Chamber Orchestra in the final stages of preparation for its first concert appearance in Town Hall

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### Koussevitzky Music Foundation Town Hall, March 29, 3:00

The Serge Koussevitzky Music Foundation, in connection with the Library of Congress, gave a distinguished concert in observance of the tenth anniversary of the foundation. All the works played were commissioned by the Koussevitzky Foundation but were new to New York. Leonard Bernstein came out of his temporary retirement to conduct them.

A respectably academic, even nostalgic, Prelude by Edward Burlingame Hill opened the program. Nicolai Lopatnikoff's Concertino for Orchestra, Op. 30, which followed, was entertaining and bright, if more than a shade slick. Luigi Dallapiccola's *Tartiniiana* for Violin and Orchestra, which is based on themes written in the style of Tartini, is a dullish, slack bit of reverence that, in all fairness, probably has a good deal more meaning for its composer than it seemed to have for anyone present at this concert. Ruth Posselt was present to play the work seriously and admirably.

Harold Shapero's Symphony for Classical Orchestra was, in terms of size at least, the big work of the program. It is a long, exuberant, four-movement symphony, which is stylistically indebted to Stravinsky's neoclassicism, Copland, and the Seventh Symphony of Beethoven. It is the work of a vastly gifted young man (Shapero completed it in 1947, when he was only 27), and it contains some of the loveliest music imaginable. The composer has a stubborn fondness for the classical device of literal restatement, which sends the symphony sprawling a bit as to length.

Mr. Bernstein, who had scant rehearsal time for all of this, directed his splendid, hand-picked orchestra with the authority toward contemporary music that is usual with him.

—W. F.

Mitropoulos Returns  
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New York Philharmonic-Sym-

# Orchestras in New York

**Little Orchestra Society**  
**NAACC Concert**  
**Town Hall, April 9, 5:30**

This concert given by the National Association of American Composers and Conductors and Thomas Scherman's Little Orchestra Society was in honor of the first New York biennial convention of the National Federation of Music Clubs. ASCAP and the Music Performance Trust Fund were also called upon for support in giving the concert. All of the music performed was couched in the language of academic conservatism—the usual policy of NAACC. The five works involved were Hadley's Rhapsody for Orchestra, Culprit Fay; Harold Morris' Concerto for Violin and Orchestra; Edgar Stillman Kelley's Symphonic Poem, The Pit and the Pendulum; the late Frederick Jacobi's Serenade for Piano and Orchestra; and Paul Creston's Second Symphony. Carroll Glenn was the soloist in the Morris work, Menahem Pressler the soloist in the Jacobi work. The latter was new to New York.

—W. F.

## Mitropoulos Revives Scriabin's Prometheus

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Laszlo Varga, cellist. Carnegie Hall, April 9:

Symphony in G (Military) . . . Haydn  
Concerto in A for Cello and Orchestra . . . Schubert  
Prometheus: The Poem of Fire . . . Op. 60 . . . Scriabin  
Excerpts from Die Meistersinger . . . Wagner

For the second pair of Thursday and Friday programs since his return to the Philharmonic podium, Mr. Mitropoulos revived Scriabin's Prometheus, which the orchestra had played only once before, in 1943 under John Barbirolli. Except that this resuscitation may conform to a policy of allowing the lesser known composers of the past their due, it would be difficult to make a case in this instance. There is not, to my knowledge, a current Scriabin revival, nor is there likely to be one as a result of



Laszlo Varga

Mia Brest

this performance. The Prometheus received a highly penetrating reading in the hands of Mr. Mitropoulos—the staggering array of orchestral forces was organized with the skill for which this conductor is known—but, despite its several soul-rending climaxes, the work fails to interest musically. Neither the *clavier à lumières* nor the chorus intended by the composer to assist the instrumentalists would have helped. One gained the impression, through the work's prevailingly close harmonic content and its structural obscurity, that here was an orchestral obbligato for which some vaster musical plan must exist. It may all have something to do with Scriabin's "Mystic Chord" and his theosophical concept of the Prometheus legend, but I am not prepared to say just what. Leonid Hambro dealt with the piano part valiantly. The orchestra's first cellist, Laszlo

Varga, was the soloist in the concerto transcribed for cello by Gaspar Cassadó from Schubert's Arpeggione Sonata. The gentle lyricism of this work was eloquently revealed by the artist's fluent style. The tone he elicited from his instrument was warmly appealing at all times.

The opening Haydn work and the concluding excerpts from Die Meistersinger—the Introduction to Act III, the Dance of the Apprentices, and the Entrance of the Mastersingers—were given adequate appraisal.

—C. B.

## NBC Symphony Belasco Theatre, April 11

Milton Katims assembled an all-American program for this second concert of his current series with the somewhat truncated NBC orchestra. The broadcast was dedicated to the conventioning National Federation of Music Clubs. Except for a faded memento of old Boston (Chadwick's Jubilee) the list comprised relatively new scores: Bloch's Concerto Grossso, Barber's First Essay, and Copland's Appalachian Spring. The Bloch holds up extremely well; the Barber is ever a pleasure. But the Copland was the center of interest and it was especially good to hear it again. Mr. Katims led all of them with commanding intelligence. One looks for big things before long from this extraordinarily gifted conductor.

—J. L.

## Berger's Ideas of Order Introduced by Mitropoulos

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. William Kapell, pianist. Carnegie Hall, April 11:

Overture to The Marriage of Figaro . . . Mozart  
Symphony No. 100, in G . . . Haydn  
Ideas of Order . . . Berger  
(First performance)  
Piano Concerto No. 1 . . . Brahms

To the Haydn Military Symphony, repeated after hearings earlier in the week, Mr. Mitropoulos added a few vivacious moments of Mozart to set a classical mood for the premiere of Arthur Berger's essay in neo-classicism, reviewed below. Mr. Kapell gave evidence of steadily increasing stature in his stunning performance of the massive Brahms work, perhaps the least grateful of all the repertory war horses. He was every bit up to its demands technically, and when he was not striking sparks in the tuttis there was no wanting of carefully restrained romanticism. Mr. Mitropoulos conducted everything with aplomb, reserving his most sincere solicitude for the new Berger pieces, which he had personally commissioned.

—J. L.

## Berger Work Repeated by Philharmonic

In the New York Philharmonic-Symphony program for Sunday afternoon, April 12, in Carnegie Hall, Dimitri Mitropoulos repeated most of the previous evening's program, including the Overture to Mozart's The Marriage of Figaro; Brahms's First Piano Concerto, with William Kapell as soloist again; and Arthur Berger's Ideas of Order. Excerpts from Wagner's Die Meistersinger, played in the pit and chorus onstage were most impressive.

—HENRY BUTLER

wonderfully gratifying product of this concentrated development.

The piece, whose title is derived from a work of the poet Wallace Stevens, was commissioned by Mr. Mitropoulos for presentation with the Philharmonic-Symphony. Unlike most one-movement American orchestral works, this one sounds like an entity—not like an unattached slow movement or an isolated symphonic scherzo. Its form is quasi-variational, rather in the manner of some twelve-tone music, although its harmonic language is austere diatonic. The work is tightly, almost suffocatingly unified, but it sings as enchantingly, and as meltingly, as any recent work that comes to mind. It springs instantly into a kind of tense, athletic rhythmic play and refuses flatly, and successfully, to let down for an instant. The scoring is bright, sure, and unexpectedly sonorous; it also does much to provide contrasts through color that are not inherent in the musical texture itself. This piece is both distinguished and mature; it is also lively and appealing and one would like to hear more of it.

—W. F.

## Berlioz Work Heard in Indianapolis

INDIANAPOLIS.—The Indianapolis Symphony, conducted by Fabien Sevitzky, closed its 1952-53 season with a concert version of Berlioz's The Damnation of Faust on March 21 and 22 in the Murat Theatre. A part of Mr. Sevitzky's opera-in-concert series, an annual feature of the orchestra's subscription concerts, the presentation of the Berlioz work involved a cast of 325, headed by Patricia Neway as Marguerite, Andrew McKinley as Faust, and Kenneth Smith as Mephistopheles.

Of the soloists, Mr. Smith was most effective, with Miss Neway a close second. Mr. McKinley sang intelligently, working against the odds of his role's high tessitura and vocal fatigue, and Bernard Izzo was commendable in the supporting role of Brander. The orchestra was heard in one of its best performances in recent years.

A week earlier the orchestra, under Mr. Sevitzky, accompanied Artur Rubinstein in Brahms's Second Piano Concerto. It was the organization's first local concert following a 4,000-mile tour of Southern states that comprised 27 engagements in 25 cities.

The annual Palm Sunday performance of Parsifal by the Indiana University School of Music was held in the university's auditorium in Bloomington on March 29. This year's production, under the aegis of Ernst Hoffmann as musical director and Hans Busch as stage director, was a notable improvement over that of past years. New choreography for Act II, Scene 2, was created by Marguerite de Anguera.

The title role was shared by Eugene Bayless and John Maloy, and that of Kundry by Carol Rawlings and Elizabeth Wrangler, all giving good performances. Ralph Appelman sang the best Gurnemanz of any heard in previous performances. Under Mr. Hoffmann's direction, the orchestra in the pit and chorus onstage were most impressive.

—HENRY BUTLER

## Graf Names Assistant For Salzburg Assignment

Robert Ackart, member of the Metropolitan Opera press department during the 1952-53 season, has been named assistant to Herbert Graf in the staging of opera at the Salzburg Festival this summer. Mr. Ackart has taught dramatic art; directed academic, civic, summer-theatre, and off-Broadway groups, and acted as technical director and faculty member of the opera department of the Berkshire Music Center.

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## Recitals in New York

(Continued from page 10)  
strated in her colorful playing of the former's Voiles, Le Danse de Puck, La Terrasse des audiences au clair de lune, and Feux d'artifice, and of the latter's Oiseaux tristes and Toccata. —R. K.

### Oratorio Society Town Hall, March 26

The rarely heard Passion of Christ by Handel was performed in an abridged version in this concert by the Oratorio Society of New York under the direction of Alfred Greenfield. Soloists were Barbara Troxell, soprano; Jean Schneck, contralto; Charles Curtis, tenor; and John Powell, bass. The remainder of the program consisted of the Overture to Handel's Esther and works by Bach—the Cantata No. 11, three choruses from the B minor Mass, and the Third Suite in D. —N. P.

### Henri Deering, Pianist Town Hall, March 27

Henri Deering, making one of his infrequent New York recital appearances, was in the vein and played a program of familiar piano music, for which he showed a close affinity. Some slight technical slips in the opening movement of the Franck Prelude, Chorale and Fugue were more than compensated for by his imaginative performance of the work as a whole. The Chopin group that followed found Mr. Deering at his most communicative and evocative best. His playing of the F sharp major Impromptu, the E major Nocturne, four études, and the F minor Fantasy, emphasized the poetic rather than the brilliant side of these works. He drew, too, sounds from the instrument that were always ear-caressing, partly by the inherent beauty of his tone in cantabile passages, and partly by his deft use of the damper pedal. These qualities, too, made for colorful performances of the Debussy group—Reflets dans l'eau, Mouvement, La Fille aux cheveux de lin, Toccata—with which he closed the program. —R. K.

### Puerto Rico University Chorus Carnegie Hall, March 27

In his first local appearance since his conductorial debut in New York three years ago, Augusto Rodriguez led the student chorus of the University of Puerto Rico in a program that contained Randall Thompson's Alleluia, Henry Cowell's The Irishman Lilt, and William Schuman's Te Deum. Also heard were groups of religious chants, music of the Renaissance, Spanish songs, and a final group of Latin-American songs collectively entitled Caribbean Moods. —N. P.

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### Alton Jones, Pianist Town Hall, March 29

Three sonatas were featured by Alton Jones in this recital—Beethoven's Op. 2, No. 3; Norman Dello Joio's Second; and the Chopin B minor. The pianist opened with a lovely Adagio in F (worthy of more frequent hearings) and the Fantasia in C by Haydn. A Debussy group was sandwiched between the Beethoven and Dello Joio sonatas.

Mr. Jones's playing on this occasion was clean cut, honest, sincere, and forthright. It had warmth and tenderness in the Haydn and Beethoven

to escape the charge of being reactionary or imitative. But none of them was very interesting in its materials or spirit, and none of them came alive in performance. The Dutilleux sonata is effective as a keyboard piece but it has nothing new to say, and both the middle movement, called Lied, and the final Choral and Variations are painfully prolix.

Petrassi's Sonata da Camera has some fascinating blends of timbre, but it is very slight in structure and commonplace in its thematic ideas. Mr. Kirkpatrick played the solo part well. Fricker's Sonata, for all its dissonance of harmony, seemed curiously romantic and sentimental, especially in the final Adagio. It was hard to tell just what Turchi's dissonant and rhythmically complex choral pieces were like because the performance of them was so sketchy. —R. S.



Alton Jones

### Vienna Opera Benefit Hunter College, March 31

A large group of singers, many from the Metropolitan Opera Company, participated in a double benefit arranged by the Austrian consulate general for aid in the reconstruction of the Vienna Opera House and in behalf of the Margit Bokor Memorial Fund of Columbia University. Among the vocal artists heard in operatic excerpts associated with the Vienna Opera were George London, William Horne, Lois Hunt, Martha Lipton, Cesare Siepi, Astrid Varnay, Jarmila Novotna, Hilde Gueden, Lucia Albanese, Sera Svanholm, Salvatore Baccaloni, and Herta Glaz. Their accompanists, assisted by an instrumental ensemble, were Jan Behr, Alberto Erede, Tibor Kozma, Leo Tamburman, and Herman Weigert. Robert Lawrence, who acted as master of ceremonies, also served as an accompanist. —N. P.

### Cantata Singers Metropolitan Museum of Art, March 31

The Cantata Singers, Arthur Mendel, director, were presented in an all-Handel program as the final event in the Metropolitan's series of members' concerts in the Great Hall. Two choral works, the Ode on Saint Cecilia's Day and the Jubilate composed for the Peace of Utrecht, were divided in the program by the Concerto Grosso, Op. 6, No. 2. The 51-voice chorus, assisted by Helen Boatwright, soprano; Belva Kibler, contralto; William Hess, tenor; and Lee Cass, bass, and by a small chamber orchestra, were conducted on this occasion by Alfred Mann, who is assuming the musical direction of the singers next season. —N. P.

### Paul Matthen, Bass-Baritone Town Hall, March 31

Few singers are courageous or foolhardy enough to risk their reputations and popularity by programming Schubert's Die Winterreise in its entirety for a major recital appearance. Paul Matthen took the chances involved and, in a sense, won the gamble. For some time Mr. Matthen has been known and respected for his authoritative delivery of music eschewed by singers more concerned with vocal display and personal réclame. Instead of shying away from the thorny and often ungrateful arias of the type found in Bach's cantatas and similar works, he has devoted much of his time, and, apparently, enthusiasm, to just such literature; so it was not surprising that he should essay Schubert's rather forbidding cycle of 24 songs.

Norman Dello Joio announced that Mr. Webster would play the slow movement from Prokofieff's Seventh Piano Sonata in tribute to the memory of the Russian master, who died on March 4.

The four works on this program did not offer a very happy view of contemporary European music. All four were respectable as far as workmanship was concerned, and sufficiently "advanced" in form and idiom

Mr. Matthen's performances were both enhanced and limited by his uncommonly high level of musicianship. Many young, aspiring singers were in the audience, and they were fortunate (Continued on page 27)

# NFMC Convention

(Continued from page 19)  
and many others representing the musical managements, the press, radio, and music education, Mrs. Miller presided and Sigmund Spaeth acted as master of ceremonies.

The Celebrities Luncheon was followed by a panel discussion, with Sigmund Spaeth as chairman and moderator, dealing with Musical Avenues for Radio, Television, and Motion Pictures. Panel members were Abram Chasins, of WQXR; John Grogan, of WNBT; Oliver Daniel, of CBS; Herman Neuman, of WNYC; and Arthur De Bra, of the Motion Picture Association of America. Mrs. Ronald A. Dougan presented federation reports on Youth Brings You Music and on Operation Zero Hour.

At ten o'clock on Tuesday, April 14, the NFMC Young Artist Auditions semi-finals were begun under the co-sponsorship of Mrs. R. E. Wendland and Mrs. Vera Bull Hull. The piano and violin auditions were held at Steinway Hall, and the voice auditions in Carnegie Recital Hall. The early afternoon was given over to sorority luncheons. Sigma Alpha Iota and Mu Phi Epsilon convened in separate quarters at the Vanderbilt Hotel, Delta Omicron in the Wedgewood Room of the Beekman Tower Hotel, and Phi Beta at the Town Hall Club. A choral concert by the Morning Choral was presented at the Brooklyn Academy of Music that evening.

The Opera Workshop of Indiana University and the Chicago affiliate of the National Broadcasting Company were recipients of special citations on April 15 from the National Federation of Music Clubs. The campus group was singled out for its "premieres, its performances of standard operas and its awe-inspiring annual presentations of *Parsifal*". The radio station won recognition for its program entitled Youth Brings You Music, which is produced in cooperation with the Federation.

Mrs. Ada Holding Miller, president of the Federation, also gave presidential citations to several individuals: Otto Harbach, president of the American Society of Composers, Authors and Publishers; James Fassett, intermission commentator for the CBS-New York Philharmonic-Symphony broadcasts; and two NBC executives, Ted Cott, of WNBC, New York, and Archdale Jones, of WBAL, Baltimore. The former two were cited for their general service to music, the latter two for all-night programs of serious music on their respective stations.

Mrs. Miller named four NFMC members Women of the Year: Mary

Howe, Washington composer; Mrs. Robert W. Roberts, of St. Petersburg, Fla.; Mrs. Leonidas R. Dingus, of Lexington, Ky.; and Mrs. Albert H. Newton, of Pawtucket, R. I. The latter three were honored for their beneficences in connection with Federation projects.

Mrs. Frank W. Gregor of Indianapolis is chairman of the National Citations Committee.

Preceding the Honors Luncheon on Wednesday, April 15, was a series of three discussions. Subjects were Musical Avenues in the Home and Community, in Industry and Recreation, and for Education in Schools and Colleges. Following the luncheon a musical program offered Claudette Sorel, pianist, 1951 Young Artist winner, in works by Scriabin, Chasins, and Chopin, as well as the second in a series surveying American music through the years. Frank Luther, folk singer; John Kirkpatrick, pianist; and Joan Brainerd, soprano, 1947 Young Artist winner, were heard in a program of nineteenth-century American music. A tea was later held in celebration of the thirtieth anniversary of the Past Presidents Assembly, at which Paul Bain, baritone, accompanied himself on the guitar in two groups of folk songs. In the evening, at Town Hall, the finals of the 1953 Young Artist Auditions were held under the direction of Mrs. R. E. Wendland and Mrs. Vera Bull Hull.

On Friday morning, April 17, the first announcement before a full convention was scheduled to be made regarding the campaign to place Edward MacDowell's name in the New York University Hall of Fame. (The initial announcement of the drive had been made at the celebration of Mrs. MacDowell's 95th birthday, last summer at Peterboro, N. H.) Ruth Bradley, chairman of the committee in charge of this activity, was slated to describe the state-by-state canvass, which by the summer of 1954 was intended to flood the directors of the Hall of Fame with requests for the American composer's election. The election proper will not take place until 1955, however. Stephen Foster is the only composer in the Hall of Fame at this time.

A half-serious and half-humorous musical program is listed to climax the formal banquet on April 17 at the Waldorf-Astoria Hotel — the last scheduled event of the convention. Violinist Carroll Glenn and pianist Eugene List will play the Sonata of Leonard Bernstein and Haydn's Concerto for Violin, Piano, and Strings; the Stuart Canin String Quartet will join them in the latter piece. Anna Russell, comedienne, will offer her

own personal interpretation of the Ring of the Nibelungs directly afterward. Adjournment will follow.

Mrs. Miller will preside; James Fassett will be master of ceremonies; the Official Hostess will be Mrs. A. Stuart

Carpenter, president of the New York State Federation of Music Clubs. Mrs. Harry C. Schroeder will be general chairman of the banquet, and Mrs. Vera Bull Hull will be program chairman.

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## Metropolitan Opera

(Continued from page 14)

entations of the opera this season. Although their performances did not reach the same level as Mr. London's and Miss Varnay's, they were all admirable in spirit. Set Svanholm was heard in the title role; Lubomir Vichengonov, as Titirel; Jerome Hines, as Gurnemanz; Gerhard Pechner, as Klingsor; and, in lesser roles, Jean Madeira, Thomas Hayward, Osie Hawkins, Genevieve Warner, Mildred Miller, Paul Franke, and Gabor Czerni.

Fritz Stiedry conducted with the warmth, nobility, and compassion that have always made his Parsifal one of his most memorable achievements at the Metropolitan. All of the orchestral soloists played beautifully, but a special word of praise might go to the solo cellist, Janos Starker, who is leaving the Metropolitan Opera Orchestra at the close of this season. His tone was so ravishing in color and timbre that one felt doubly sad at his departure.

—R. S.

### Cavalleria and Pagliacci, April 4, 2:00

Heard in the Mascagni opera were Zinka Milanov as Santuzza and Mario Del Monaco as Canio alone would have made this repetition of the perennially popular double bill unforgettable, but there were also fine vocal performances by Kurt Baum as Turiddu, Lucine Amara as Nedda, and Robert Merrill as Tonio. Frank Valentino as Alfio, Margaret Roggero as Lola, Thelma Votipka as Lucia. In the Leoncavallo opera, which followed, were Delia Regal as Nedda, Mario Del Monaco as Canio, Paolo Silveri as Tonio, Thomas Hayward as Beppe, and Renato Cacopetti as Silvio. Both works were conducted by Alberto Erde in this broadcast performance, the season's fifth.

—N. P.

### La Bohème, April 4

The final performance of Puccini's opera, given on this occasion in Italian, was a benefit for Haarlem House. The familiar cast, under the baton of Alberto Erde, included Licia Albanese, Brenda Lewis, Eugene Conley, Frank Guarnera, Cesare Siepi, George Cehanovsky, and Salvatore Baccaloni.

—N. P.

### Fledermaus, April 6

Johann Strauss's light opera, brought back at the end of the season after several weeks' absence preparatory to being taken on tour, provided Thomas Hayward with his first chance to sing the role of Alfred. In a competent performance he sang smoothly and on pitch, but was still acting the part rather cautiously. Hilde Gueden, assuming the part of Rosalinda for the first time this season, looked charming and sang beguilingly. Jarmila Novotna's humanized Prince Orlofsky; Virginia MacWatters' agilely sung Adele; and Jack Mann's engaging clowning as Frosch were other pleasant contributions to the production. John Brownlee as Dr. Falke, Suzanne Ames as Ida, Paul Franke as Blind, Clifford Harvout as Frank, and Charles Kullman as Gabriel were also familiar figures in their roles. Tibor Kozma kept the opera moving along, sometimes at too rapid a pace.

—R. A. E.

### Samson et Dalila, April 8

Elena Nikolaidi, who was scheduled to sing her first Dalila at the Metropolitan, was indisposed and was replaced by Blanche Thebom in the season's fifth and final performance of Saint-Saëns' opera. Ramon Vinay again appeared as Samson, Sigurd Bjoerling as the High Priest, Norman Scott as Abimelech, and Dezsö Ernster as the Old Hebrew. Other principals in the cast were Emery Darcy, Alessio De Paolis, and George Cehanovsky. Fausto Cleva conducted.

—N. P.

### La Traviata, April 9

Licia Albanese, Eugene Conley, and Robert Merrill again headed the cast of the season's fourth and last performance of La Traviata. With the exception of Lawrence Davidson, who sang his first Marquis D'Obigny this year, the remaining principals were familiar in their roles. The conductor was Alberto Erde.

—N. P.

### Carmen, April 10, 1:00

Brenda Lewis sang her first Carmen at the Metropolitan, and Laura Castellano her first Micaëla, in this matinee performance of Bizet's opera, which was the last of Opera Guild's student performances. Algerd Brazis, another newcomer to the cast, sang Morales. Giulio Gari was the Don José, and Frank Guarnera the Escamillo. Kurt Adler conducted.

—N. P.

### Cavalleria and Pagliacci, April 10

The excitingly beautiful singing of Zinka Milanov as Santuzza and Mario Del Monaco as Canio alone would have made this repetition of the perennially popular double bill unforgettable, but there were also fine vocal performances by Kurt Baum as Turiddu, Lucine Amara as Nedda, and Robert Merrill as Tonio. Frank Valentino as Alfio, Margaret Roggero as Lola, Thelma Votipka as Mamma Lucia, and Thomas Hayward as Beppe handled their respective assignments perceptively. Clifford Harvout made a rather stilted Silvio. Mr. Merrill and Mr. Harvout sang their roles for the only time this season at the Metropolitan in this performance. Alberto Erde conducted.

—R. A. E.

### Lohengrin, April 11, 2:00

Brian Sullivan was heard as Lohengrin for the first time at the Metropolitan in this final matinee of the season. This half-mortal, half-mythical figure demands rather special handling if it is to be effective, and Mr. Sullivan was sometimes unconvincing in his dramatic portrayal. But he sang extremely well, with all the requisite volume, just the right color and almost no forcing of his lovely voice. This first appearance was a marked success vocally. The performance otherwise was pretty listless, but it was not without moments of glory in the massed climaxes. The cast was familiar except for Dezsö Ernster, who substituted redoubtably for Hans Hotter as the King. Fritz Stiedry conducted animatedly, but the performers lagged at times.

—J. L.



ERIE SNACK

Jean Graham relaxes with officers of the Erie (Penn.) Civic Music Association following her concert there. Shown with the pianist (from left to right) are Mrs. Juno Geiger; Barney Bernard, president of the association; and George Thomas.

Sylvia Burdick

### Carmen, April 11

The Metropolitan closed its 68th season with a performance of Carmen for the benefit of the National Federation of Music Clubs. Fritz Reiner, terminating his engagement at the opera house, conducted the cast, headed by Risë Stevens, Ramon Vinay, Nadine Connor, and George London.

Statistics compiled about the 1952-53 season showed that there were more performances in English (26) than in German (25) or French (18). As usual Italian opera predominated, with 86 performances. The repertory comprised twelve Italian works, five each in German and English, and two in French. A total of 155 performances were given during the 24-week season.

—N. P.

## Texas Orchestra Expands Activities

WICHITA FALLS, TEX. — Wichita Falls Symphony's 1952-53 season has found the orchestra with a new conductor, Erno Daniel; a full-time manager, Henry Peltier; a \$30,000 budget (which is twice as large as that of previous seasons); and a greatly increased schedule of events. Its activities have included four subscription concerts, two children's concerts, two concerts at Sheppard Field Air Base, five tour concerts in Texas and Oklahoma, four outdoor concerts in the summer, and a light opera production.

In the first subscription concert, given on Nov. 10, the orchestra played the Suite from Copland's *Billy the Kid*, Dvorak's *New World Symphony*, and a new work by Frederic Balasz. Mr. Daniel's predecessor as conductor.

## Honolulu Symphony Plays to Full Houses

HONOLULU. — Grant Johannesen, pianist; Henri Temianka, violinist; and Rose Bampton, soprano, were among the guest artists who appeared with the Honolulu Symphony this past season. George Barati, now in his third year as conductor, led many Pop, children's, and Little Symphony concerts in addition to the subscription series.

The orchestra is 53 years old, but this year for the first time McKinley Auditorium has been sold out through the season. This was attributed to Mr. Barati's new regimen of informality, which included extemporaneous remarks from the podium on the program.

### Hilda Ohlin Signs With Inter-Allied Artists

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## Recitals

(Continued from page 24)

to hear the cycle presented with so much musical integrity. In the process of remaining faithful to the letter of Schubert's scores, however, the artist sometimes failed to underline with the warmth of his own personality the essential humanity of both poetry and music. Nevertheless, it was good to hear the songs sung with such care and respect, and both Mr. Matthen and Gregory Tucker, his accompanist, are to be commended for their solid achievements.

—A. H.

### Marian Anderson, Contralto Metropolitan Opera House, April 5

In her only New York recital this season, Marian Anderson opened the first half of her Easter Sunday program with works by Handel: *Dank sei Dir, Herr*; *As when the dove*, from *Acis and Galatea*; *Te Deum*; and *Nase al bosco*, from *Ezio*. This group was followed by Schubert's *Der Zwerg*, *Abschied Ständchen*, and *Der Doppelgänger*, and by the aria *Pace*,



Marian Anderson

pace, *mio Dio* from Verdi's *La Forza del Destino*. After the intermission Miss Anderson returned to sing a group of English songs that included Howard Swanson's *The Negro Speaks of Rivers*, Quilter's *Love's Philosophy*, and Scott's *Lullaby*. The concluding group contained spirituals—*O, What a Beautiful City*; *Poor Me*; *He's Got the Whole World*; *Roll, Jerd'n, Roll*—and two English folk songs arranged by Benjamin Britten. Franz Rupp was Miss Anderson's accompanist.

—N. P.

### Mannes-Gimpel-Silva Trio Mannes School Recital Hall, April 6

This was the first of three concerts being given by the Mannes-Gimpel-Silva Trio for the benefit of the Clara Damrosch Mannes Memorial Library in the Mannes Music School. The ensemble gave musically readings of Mozart's *Trio in C major*, K. 548, and Frank Martin's *Trio on Irish Folk Songs*. Between these two works, Bronislav Gimpel, violinist, and Leopold Mannes, pianist, collaborated in a stunning account of Brahms's *Sonata for Violin and Piano in G major*; and Luigi Silva, cellist, joined Mr. Mannes to present the first performance of Mr. Silva's arrangement of De Leumont's *Duo Concertant for Cello and Piano*. Composed in America during the latter part of the eighteenth century, the *Duo Concertant* is an engaging trifle that should make useful program material for cello recitalists.

—A. H.

### Elinore Sharp, Violinist Town Hall, April 8 (Debut)

Elinore Sharp, in her first New York recital, seemed to be most at home in the turgid romanticism of the *Sonata in C minor* by the contemporary French composer, Jean Hubeau. The young violinist's playing on the whole was quite competent, disclosing a reasonably substantial technique and a tone that was pleasant if a bit on the sweet side. Miss Sharp had, though, a tendency to apply a thin layer of romanticism to everything

she played, so that a Vivaldi sonata or a Mozart concerto were virtually indistinguishable as to style. Royal Hinman was her accompanist.

—A. B.

### Valentino Marconi, Pianist Town Hall, April 9 (Debut)

Fleet fingers, sudden dynamic contrasts, and a crackling virtuosity marked the playing of Valentino Marconi in this debut recital. Had the young pianist's musical propensities been on a par with his technical achievements, the recital would have been one of rare interest. As it was, there was much to admire in his ebullient performances of the first and third movements of the Beethoven *Waldstein Sonata* and the Brahms *Paganini Variations* (Book II), the major items in the program. He showed considerable ability as a colorist, drew a round singing tone from the instrument, and did not let his penchant for speed mar the clarity of his playing, except for one incident—he attempted variation eleven at a speed impossible to maintain. In the variations as a whole, however, he did some of the finest playing of the evening. Particularly commendable was his feathery lightness of touch in variation six.

In Dallapiccola's *Sonatina Canonica* on *Paganini Caprices*, he achieved some fine glassy and steely effects, but the work on the whole is fragmentary, lugubrious, and dull. Edmund Haines's *Sonatina No. 2*, given its first New York performance in this recital, is derived from Ravel. It was pleasant listening and had the added virtue of brevity.

—R. K.

### Composers Forum McMillin Theatre, April 11

The two composers represented in the seventh and last Composers Forum held at Columbia University were Robert Kurka and Johan Franco. The program included Kurka's sonatas for piano and for violin and piano. Lucy Brown was the soloist in the former and was joined by Sidney Harth for the violin work. Franco's *String Quartet No. 3* and *Divertimento for Flute and String Quartet* were performed by the Israeli Quartet with the assistance, in the latter, of Ruth Freeman, flutist. Helen Lightner was the soprano soloist in the composer's *Four Poems by Hamilton Williams*, and William Masselos played his *Theme and Variations for Piano*.

—N. P.

### Bennington Composers Conference Kaufmann Auditorium, April 12

Works by contemporary Americans performed in the fourth and final concert of the Bennington Composers Conference series were Theodore Strongin's *Oboe Quintet*, Otto Luenning's *Trombone Sonata*, John Kennedy's *For Flute Alone*, Mathilde McKinney's *Dance Rhythm*, Norma Wendelberg's *Toccata*, Walter Blum's *Trio for Flute, Oboe and Bassoon*, and Beatrice McLaughlin's *Elegiac Nocturne and Ostinato*.

—N. P.

### Choral Masterwork Series Town Hall, April 12

In a truly distinguished concert, from both the literary and musical points of view, Robert Shaw conducted the Robert Shaw Chorale and Concert Orchestra in Bach's *Komm, Jesu, komm*, a motet for double choir; Milhaud's *Six Sonnets of Jean Cassou*; Schubert's *Mass in G*; and Lukas Foss's *A Parable of Death*. The Milhaud work, in which Doris Okerson sang the brief contralto solos, and the Foss work, in which Vera Zorina was the narrator and Walter Carringer the tenor soloist, were both new to New York. Yvonne Ciannella, soprano; Richard Wright, tenor; and Raymond Keast, baritone, were the soloists in the Schubert

(Continued on page 29)

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## New York City Opera

(Continued from page 5)

and Mr. Anderson turned in a very competent bit. The otherwise familiar cast included Walter Cassel as the wicked Don; George Gaynes (who stole the show) as Leporello; Ellen Faull as Donna Anna; Virginia Haskins as Zerlina; and Emile Renan as Masetto. Joseph Rosenstock conducted.

—A. B.

### Menotti operas, April 4, 2:15

Patricia Neway's first appearance as the mother in *Amahl* and the *Night Visitors* was the news in this otherwise familiar double bill. Her characteristic severity of voice and manner lent themselves ideally to this role, and she projected herself securely on both fronts. Claramae Turner was again the excellent *Medium* she has vouchsafed us repeatedly, and all others repeated their past successes. Thomas Schippers conducted both of the excellent performances.

—J. L.

### Carmen, April 6, 2:15

Kathryna Blum made her debut as *Micaëla* at this matinee. She is surely one of the prettiest young ladies ever to grace an operatic stage, but her vocal endowments were not as much in evidence here as they probably will be later on. She was visibly quite nervous, which made her singing somewhat precipitate and elicited among other defections a disturbing tremolo. David Poleri and Gloria Lane were again first rate as Don José and Carmen, respectively, and William Wilderman was an effective Zuniga. Lawrence Winters was not in his usual good voice as Escamillo. The cast was approximately as before as to the minor parts, and Joseph Rosenstock kept a steady hand on the proceedings, even to rapping his lectern loudly in the last act when the scorned lover put off his fated murder a little too long. The supers were rather more offensive than ineffectual on this occasion, but the choruses sang grandly.

—J. L.

### Die Fledermaus, April 8

The New York City Opera Company added Johann Strauss's *Die Fledermaus* to its repertory with this performance of the light opera in Ruth and Thomas Martin's English version. While it might be argued that there was really no necessity for another *Fledermaus* production at this time, the Metropolitan having introduced its sumptuous one only three seasons ago, the City Center was thoroughly justified in assuming that a goodly number of its patrons might want an opportunity to see the piece at more popular prices than those afforded by the more expensive house. But it is not likely that this City Center production is going to win much enthusiasm for either the opera or the company.

Since the New York City Opera has always had to rely upon ingenuity and wit rather than a big budget in preparing its productions, it was not expected that *Die Fledermaus* would be given the lavish treatment. It was scarcely to be expected either, however, that it would be presented with so little style, taste, and finesse. Mr. and Mrs. Martin's libretto, which seems to have resulted from a desperate attempt to be hilarious at all costs, sounds as though it had been prepared with a Broadway production in mind, but it is doubtful that its strained, low-comedy dialogue and hoary jokes could succeed even there. Given a book like this one, James Westerfield did about as well as could be expected in his first staging venture for the New York City Opera; subtlety would have been out of place, and he did not try to introduce it.

The sets, which are barely adequate, were used by the *Fledermaus* touring company sent out by Sol Hurok last season. (The Hurok company also used the Martin libretto.)

It is possible that the evening could have been more rewarding had its musical moments, few as they were, been more satisfying, but Mr. Martin (who combines the making of English librettos with conducting) seemed more intent upon maintaining a fast-moving show than upon taking time to savor the full flavor of the wonderful, lilting music that alone justifies the survival of *Die Fledermaus*.

The cast was composed of a number of attractive and variously gifted young people, among whom were Laurel Hurley as Rosalinda, Jack Russell as Eisenstein, Elaine Malbin as Adele, Jeanne Beauvais as Sally, Jon Crain as Alfred, Donald Gramm as Orlovsky, and William Shriner as Falke. The parts of Frank, Blind, and Frosch were effectively played by Richard Wentworth, Luigi Vellucci, and Ernest Sarracino respectively. Jamie Bauer and Glen Tetley were soloists in the only fresh and imaginative episode of the whole production, the ballet conceived by John Butler. Miss Beauvais and Messrs. Russell, Shriner, and Sarracino made promising debuts with the company in this hapless undertaking.

—A. H.

### Bluebeard's Castle L'Heure Espagnole, April 9

The New York City Opera gave its sixth performance of the double bill made up of Bartok's *Bluebeard's Castle* and Ravel's *L'Heure Espagnole* on April 9. Lawrence Winters sang the role of Bluebeard; Ann Ayars, Judith; and Mary Hinkson mimed and danced the role of Judith's Inner Self. It was an eloquent performance on the stage and in the pit, where Joseph Rosenstock conducted with both sensitivity and power.

Less happy was the performance of Ravel's comedy. The singing was preying undistinguished, the French diction poor, and the acting crudely exaggerated. Gail Manners, as Concepcion, was the chief offender, and at one point she broke into a little private laughter that had nothing to do with the part. The others in the cast were Norman Kelley, as Goncalve; Luigi Vellucci, as Torquemada; Walter Cassel, as Ramiro; and Carlton Gauld, as Don Ingó Gomez. Thomas Schippers conducted alertly but too strenuously, and the singers

did not always observe him as closely as they should have.

—R. S.

### Other Performances

Following its initial presentation of *La Cenerentola*, the New York City Opera Company offered a performance of *Tosca* on March 27 that introduced Andrew White for the first time in the role of Angelotti. Heading the cast, under the baton of Julius Rudel, were Anne McKnight in the title role, Jon Crain as Cavaradossi, and Walter Cassel as Scarpia. The following afternoon Mr. Rudel conducted a performance of *The Love for Three Oranges*.

Giuseppe Veretchi, Italian tenor, made his local debut as Radames in a matinee performance of *Aida*, on March 29. Leona Scheunemann was the Aida, Frances Bible the Amneris, and Lawrence Winters the Amonasro. Joseph Rosenstock was the conductor for this and the evening performance of *Don Giovanni*, which closed the second week of the City Opera's current season.

The first performance of *Regina* was succeeded on April 3 by a second *Aida*. Newcomers to the cast were Norman Treigle as the King and William Wilderman as the High Priest. On April 4 Patricia Neway added another Menotti role to her repertory, that of the mother in *Amahl* and the *Night Visitors*, in a matinee of the double bill that also included Menotti's *The Medium*. A second double bill consisting of *Cavalleria Rusticana* and *Pagliacci*, presented by the company that evening for the first time this season, brought Margarita Zambrana as Santuzza and Jon Crain as Turiddu in the former and, in the latter, Cornel MacNeil as Tonio, Giuseppe Veretchi as Canio, and Jean Fenn in her first Nedda, at the Center. The third week concluded with performances of *Carmen* and *La Cenerentola* on April 5.

The company's first *Die Fledermaus* was followed in the fourth week by the second and last presentation of the double bill that pairs *Bluebeard's Castle* and *L'Heure Espagnole*. A second *La Traviata* was given on April 10 and a second *Madama Butterfly* on the afternoon of April 11. In the latter performance Walter Fredericks sang his first Pinkerton, and Edith Evans, who had been scheduled for a first performance in the role of Suzuki, was prevented by illness from appearing and was replaced by Mary Kreste. The season's second *Don Giovanni* was heard that evening, and repeat performances of *Don Giovanni* and *La Bohème* were presented in the afternoon and evening of April 12.



PLYWOOD PLANT

Frances Yeend visits a plywood plant following her concert in Grant's Pass, Ore. With her are James Benner (near), her accompanist; Mrs. C. M. Durland (right), president of the Josephine County Community Concert Association; and Jerry Acklen, publicity chairman of the association. A plant staff member explains the techniques involved in making plywood

Glenn Studio

## Recitals

(Continued from page 27)

Mass. The concert was the second in the series of three Mr. Shaw is presenting this season.

The text of Milhaud's work is taken from Thirty-Three Sonnets Composed in Secret, thought up by Cassou while he was in solitary confinement in a Nazi prison camp and written down after his release. Louis Aragon wrote of Cassou that "he had only the night for ink, and memory for paper—I will speak of these sonnets, not only because they were born in chains, but because they are a denial of those chains". Emotional and evocative, the sonnets contemplate the adventures of the spirit. In setting the poems, Milhaud has apparently turned for models to sixteenth-century madrigals, although the idiom is his own. (Follow-



Robert Shaw

owing a practice of that period, Mr. Shaw used a string quartet to double the voices.) The vocal parts weave in and out freely, with delicate melismas or concerted effects subtly underlining the emotional significance of individual words and lines. The music is at once strong and sweet, suavely colored and simple, and extraordinarily beautiful.

These qualities, marking the work of a mature, elderly composer, also characterize the Mass in G, which Schubert wrote when he was only eighteen, and the two inspired works—one secular, one sacred—stood out above the rest of the program for their grace and poignant expressivity.

A Parable of Death, commissioned by the Louisville (Ky.) Philharmonic Society, and given its first performance by the Louisville Orchestra on March 11, was written in response to a request for a work involving a narrator. Foss chose his text from Rainer Maria Rilke's *Märchen von lieben Gott*, in which an old legend about a man, a woman, and Death is used to express the poet's affirmation that Death is "the silent, knowing partner of the living". Foss set the text in German as well as in a metrical English translation prepared by Anthony Hecht. The English version was used in this performance.

Foss's score is a very fine one, and it is hard to say just why it fails to be an impressive one. The workmanship is expert; for all the complexity of form (it uses a full orchestra with the large chorus, narrator, and tenor soloist) the music proceeds with complete lucidity and control. The narrator's role is handled tactfully and efficiently; and there is unity in the melodic and harmonic materials, which reflect and ornament the text with understanding and ingenuity. Perhaps Foss respected the text too much, failing to make his music strong and effective *per se*. Or perhaps it was just impossible to match the magnificence of Rilke's statement of the parable and its profound meaning. To this listener, the work failed specifically when it built a tremendous fortissimo climax towards the end although the words suggest a quietly sublime spiritual climax.

The performance of the program was perfection itself by all concerned. Surely there is not another group of this kind of comparable ability. It would take more space than is avail-

### Lazare Saminsky Program Town Hall, April 12, 5:30

A program of works by Lazare Saminsky honoring the composer on the occasion of his seventieth birthday was presented at Town Hall under the auspices of the International Society for Contemporary Music, the National Association for American Composers and Conductors, and the Canadian League of Composers. Saminsky conducted the Temple Emanuel choir, of which he is director, in excerpts from three of his operas: the finale from *The Vision of Ariel* (a first performance), the opening scene and finale from *The Daughter of Jephtha*, and the *Evocation of Prometheus and Lucifer* from *Julian, the Apostate Caesar*. Leon Barzin led the choir in the opening *Salutes to America, Zion, and France*. Four of the composer's short piano pieces were performed by Jennifer Grandar, and Bela and Virginia Urban, violinist and pianist, respectively, were heard in three selections from *A Brotherhood of Chants and Dances*. Vocal soloists in the concert were Kathryn Oakes, soprano; Gloria Gonanao, contralto; Robert Price, tenor; and John Powell and Charles Scherman, baritones.

—N. P. able here to go into the merits of Mr. Shaw's careful rearrangements of the choir for the best acoustical effects in each number, his growing maturity as an orchestral conductor, his full realization of the beauties of the Milhaud and Schubert works, and the lovely tone and accurate singing of the choir.

—R. A. E.

### OTHER CONCERTS

MENACHEM MYERSON, cellist; Carnegie Recital Hall, March 24.  
NEW YORK MANDOLIN ORCHESTRA, Samuel Firstman, director; Town Hall, March 28.  
BERENICE LIPSON, pianist; Carnegie Recital Hall, March 28.  
IVAN COSTELLO, tenor; Carnegie Recital Hall, March 29.  
VERA LITTLE, soprano; DOROTHY TAYLOR, violinist; Carnegie Recital Hall, March 29.  
BOWDOIN COLLEGE GLEE CLUB, Frederic Tillotson, director; Town Hall, March 30.  
MAX POLLIKOFF, violinist; Kaufmann Auditorium, April 1.  
OBERLIN COLLEGE CHOIR, Robert Fountain, director; Town Hall, April 4.  
MARIA SOBOL, pianist; Carnegie Recital Hall, April 5.  
ELLIN GILBERG, pianist; Carnegie Recital Hall, April 8.  
BELL SYMPHONY, Frederic Kurzweil, conductor; RUBEN VARGA, violin soloist; Carnegie Hall, April 10.  
UNIVERSITY OF MICHIGAN MEN'S GLEE CLUB, Philip A. Duey, director; Town Hall, April 12.  
GEORGE BIGBEE, baritone; Carnegie Recital Hall, April 12.  
ROGER SCIME, pianist; Carnegie Hall, April 12.  
MASONIC SYMPHONY, Frederick Dvorch, conductor; EUGENE LIST, piano soloist; Carnegie Hall, April 12.  
ELEANOR PACKLAIAN, soprano; Carnegie Recital Hall, April 12.

### New Organization Presents Unfamiliar Music

WHITE PLAINS, N. Y.—Intimate Concerts Association, founded and directed by Mary Gale Hafford, was recently organized to present programs of "rarely heard masterpieces in original and unusual combinations of instruments and voice". The first of five scheduled programs on Feb. 24 offered chamber works by Alessandro Scarlatti, François J. Gossec, François Couperin, J. C. Bach, and Juan Arriaga. On March 24 the Renaissance Trio will be heard in a program of secular and religious music from the thirteenth to seventeenth centuries. Succeeding programs will be given on April 28, May 19, and late in May on a date to be announced.

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**The Mannes Music School**'s library fund is to be benefitted by three concerts played by the Mannes-Gimpel-Silva Trio this month. Works by Boccherini, Mozart, Brahms, Debussy, Hindemith, Martinu, Martin, and De Leamont-Silva will be included in the programs, which are scheduled for April 6, 13, and 20. On March 21, Martial Singer gave a recital to aid the same fund. The Mannes Orchestra, conducted by Carl Bamberger, played Beethoven's *Eroica* Symphony and Emperor Concerto and Rathaus' Music for Strings in a free concert on March 18. Ruth Watson was the piano soloist. Another free concert was presented on March 23, when works by Mozart, Milhaud, Ibert, and Janacek were offered by a faculty and student woodwind ensemble. William Hess, tenor; Blanche Winegren, virginals; and Sydney Beck, viola de gamba, gave a program of little-known German, Flemish, Italian, and English music of the Renaissance period on April 9.

**The Union Theological Seminary School of Sacred Music** is celebrating its 25th anniversary year with a series of special concerts and a major program of building and expansion. In January, Hugh Porter, director of the school, was soloist in organ concertos by Handel and Poulenc in a concert conducted by Margaret Hillis; in February the choirs of the school joined the Collegiate Chorale to sing Hindemith's *When Lilacs Last in the Door-Yard Bloom'd* and the first American performance of Janacek's *Festival Mass*. On May 5, a choral festival will be held at Riverside Church. The James Memorial Chapel Tower is being rebuilt to provide for eight studios with practice organs, piano practice rooms, listening rooms, a teaching studio with a new three-manual organ, and a reference library of choral music.

**Rosalie Miller's** pupil Richard Botton, baritone, recently won an Arthur Godfrey Talent Scout Award and an Alice Ditson scholarship to the Columbia University opera workshop; Shirley Gelwarg won the Moss Hart Award in Newark, N.J.; Ambrose Holford, tenor, was soloist with the Knoxville Symphony, and Muriel Engelland Hoile sang a recital in Appleton, Wis. Sybil Lamb is appearing in *Wish You Were Here*. Joyce Stephens, Irene Yudeth, James Hendricks, and George Bakos sang Lehmann's *In a Persian Garden* at the York Club in New York. Eunice Alberts, contralto, will be a soloist at the Bethlehem Bach Festival next month. Earlier this season she sang in France with the St. Cecilia Chorus and in Boston in Mahler's *Kindertotenlieder*.

**The La Forge-Berumen Studios** presented five vocal and piano pupils in a recital for the New York Historical Society on Jan. 18. John Boerner was piano soloist, and Rosa Canario Savoia, Edna Hamill, Ruth Greenwood, Lora Brewster, and Ralph Quist were accompanied by Mr. La Forge. The five singers also gave a benefit concert for the New Jersey Federation of Music Clubs on Jan. 25. Mr. Berumen's pupil Arthur LaBrew recently appeared before a Brooklyn music teachers group and the Leschetizky Association. He also played a recital over radio station WNYC. Robbie Masterson and Georgia Bronson gave piano recitals at the Museum of the City of New York.

**The Manhattan School of Music** engaged Franco Autori, associate conductor of the New York Philharmonic-Symphony, to conduct its orchestra for one month, beginning

March 25. Mr. Autori is substituting for Hugh Ross, who is conducting a series of concerts in Brazil. During the school's summer session, which opens on June 8, Karin Branzell will conduct a master class for singers and auditors in place of Friedrich Schorr, who will be on leave of absence. Other master classes will be led by Robert Goldsand, pianist, and Raphael Bronstein, violinist. Rose Landwein will again direct the opera workshop.

**Mu Phi Epsilon** began the observance of its fiftieth anniversary year by presenting a new grand piano to the Mu Phi Epsilon School of Music at Gads Hill Center, Chicago, on Jan. 25. The cost of the instrument was shared by the sorority and J. M. Wyllie, a patron of the Phi Rho Chapter of the Minneapolis College of Music. The Gads Hill Center music school, which was organized by local chapters in 1930, was adopted by the sorority as a national project in 1934. On March 30, the sorority's New York chapter, of which Merle Montgomery is president, sponsored a Music Awards benefit concert at St. Paul's Chapel, Columbia University. Herman Neuman conducted the chamber orchestra, and Claire Coci was organ soloist in works by Mozart and Binghamham. Miss Coci also played organ solos by Liszt and Dupre.

**Hans J. Heinz's** pupil Gladys Specter, soprano, has signed a contract to sing with the Freiburg Opera, in Germany. This month she is to appear in the NBC-TV Opera production of *Der Rosenkavalier*. Richard Cassilly, tenor, was recently soloist in performances of two oratorios conducted by Ifor Jones in Baltimore; Virginia Webster was one of the Maryland winners in the National Federation of Music Clubs competition; Anthony Donadion sings on a daily television program originating in Baltimore; Iris Rogers gave a recital in Carnegie Recital Hall; and George Vincent sang the part of Siegmund in Paris and the part of Lohengrin for a Urania recording.

**The American Theatre Wing Professional Training Program** is offering a new course intended to prepare American singers for roles in the standard repertoires of European opera companies. Rehearsal training is given, and the operas are learned in the languages in which they are presented. Many works that fall into the "standard" category abroad are virtually unknown here, and several are given in more than one language. In this course Wagner's operas, for example, will be studied in Italian and French as well as in German. Leopold Sachse is the instructor.

**Hunter College** has announced the establishment of a graduate program leading to the Master of Arts degree in music with concentration in either history or theory and composition. The program is to begin next September, and one full tuition scholarship is now available. Information may be obtained by writing to Anders Emile, chairman of the department of music, Hunter College, 695 Park Avenue, New York 21, N.Y.

**Queens College's** orchestra and chorus, together with its Hillel Foundation Chorus, presented the annual Easter-Passover concert in the college auditorium on March 24. The program included Bach's Suite No. 1, in C minor; Scarlatti's *Te Deum*; Naaleh L'artsaynu, Shir Eres, Avadim Hayinu, and Proverb for Youth. John Castellini and Leo Kraft conducted.

**The New York College of Music** has announced that its 1953 summer

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session will open on June 22 under the direction of Leslie Hodgson. In addition to the regular courses of study, the school will offer a series of lectures by Dr. Friedrich S. Brodnitz, throat specialist, on the mechanics, hygiene, and psychology of the human voice.

**The New York Singing Teachers' Association** held a dinner at the Park Sheraton Hotel on March 17, at which Elemer Nagy, the speaker, discussed modern opera production. Among the many guests invited by the association were Victoria de los Angeles, Erna Berger, Risë Stevens, Blanche Thebom, Set Svanholm, Gerard Souzay, and George London.

**Henriette Hilsberg** presented ten of her piano pupils in a recital at the Kosciuszko Foundation on March 14.

**The Carl Friedberg Alumni Association** is sponsoring a series of three recitals for the benefit of its scholarship fund. Leonard Hungerford, a scholarship winner in 1950, was heard on March 1; Annie Steiger, violinist; and Catherine Carver Burton and Lonny Epstein, pianists, played on March 22. William Masselos will perform on April 19. All of the programs were scheduled for presentation in the auditorium of the Kosciuszko Foundation.

**New York University's** department of music education was host to a piano teachers' conference on April 9 and 10, which was conducted by Fay Templeton Frisch. Class piano instruction and modern teaching techniques were emphasized in four sessions of lectures and demonstrations.

**Ralph Leopold**, pianist and teacher, left New York on April 4 to participate in an extended series of auditions for piano students. The National Guild of Piano Teachers is sponsoring the auditions, which are being held from coast to coast. Mr. Leopold will play recitals in Quincy and Moses Lake, Wash., and will complete his tour in California on June 6.

**The Leschetizky Association of America** honored Mr. and Mrs. Alexander Brailowsky at a reception on April 12 at the home of Mr. and Mrs. Edwin Hughes. Ronald Hodges, a pupil of Mr. Hughes and winner of a \$1,000 award in the Radio Luxembourg competition, played a short recital of piano music by Chopin and Ravel.

## Other Centers

**Indian Hill Workshop**, Stockbridge, Mass., a non-profit summer education center for teen-age music students, offers the Francis Rogers Vocal Scholarship, valued at \$600, for singers aged sixteen to eighteen. The recipient will be chosen through competition on the Paul Whiteman Teen Club radio show in the six weekly programs that began on March 24. Among the faculty members of the school are Wallingford Riegger, Eve Gentry, and Seymour Lipkin. Workshop sponsors include Mrs. Serge Koussevitzky, Leon Barzin, Norman Dello Joio, and others. Applications for the scholarship competition should write to Warren Bryan, American Broadcasting Company, B-3, 7 West 66th Street, New York, N. Y.

**The Cummington School of the Arts**, in Cummington, Mass., is offering a few scholarships to qualified instrumentalists and composers for attendance at its 1953 summer session, which will run from July 6 to Aug. 16. Interested instrumentalists should write by May 1, stating qualifications and applying for audition time, to Carl Mosbacher, 313 East 71st Street, New

York 21, N. Y. Composers should send a representative manuscript and letter to Alan Hovhaness before May 1. His address is 516 Hudson Street, New York 14, N. Y.

**The DePauw University Choral Union** sang with the Indianapolis Symphony and Symphonic Choir on March 21 and 22, when Berlioz' *The Damnation of Faust* was presented in a concert version. Patricia Neway, Andrew McKinley, Bernard Izzo, and Kenneth Smith were the soloists, and Fabien Sevitzky conducted. On March 26, 27, and 28, the school's opera workshop performed Mozart's *Cosi Fan Tutte*, which was staged by Ross Allen, of Indiana University, and conducted by Don Pfost.

**Temple University** awarded two honorary degrees at its annual Music Convocation on March 11. Vincent Jones, chairman of New York University's department of music education, was presented for the degree of Doctor of Music by George E. Walk, and Karl McDonald, manager of the Philadelphia Orchestra, was presented for the degree of Doctor of Letters by Eugene Ormandy. The degrees are conferred by Millard E. Gladfelter, university provost.

**Culver Military Academy**, in Culver, Ind., recently presented a program entitled *A Mid-Century Glance at Music*, in which songs composed and arranged by Poulenc, Britten, Sandoval, and Brockway were sung by Margaret Harris, Louise Zetty, and Claude Zetty; Hindemith's *Trauermusik* was played by Lillian Jurgensen, Ruth Patch, and James Kohn; and Kubik's *Sonatina*, for piano, was played by Mr. Kohn.

**Roosevelt College's** school of music, in Chicago, presented a Piano Music Conference on April 6 and 7. Recitals were played by Saul Dorfman and Alexandra Veeta, and study sessions were conducted by Maurice Dumesnil, Margit Varro, Alexander Tcherepnin, Marion Hall, Robert Reuter, and Mr. Dorfman.

**The University of Mississippi** engaged the New Music String Quartet to spend ten days on its campus last month. The ensemble performed music of all types for nearly 3,000 listeners, including schools of both white and colored races. Seminars were also held in which discussions of contemporary music were featured.

**The Chicago Musical College** has announced that two pupils of Robert Long, one of its teachers of singing, recently won awards in competitions. Don Grobe, of Ottawa, Ill., was given first place in the men students' division of the National Federation of Music Clubs contest, and Norma Williams, of Mason City, Iowa, was the winner of the Chicago Woman's Musical Club contest.

**The Cornell College Little Symphony**, of Mount Vernon, Iowa, played concerts in ten towns in eastern Iowa while on a tour during the week of March 15. Richard L. Morse conducted the program, which included Beethoven's First Symphony.

**The Organ Institute**, of Andover, Mass., will present three summer sessions this year. Two will be given over to the study of organ playing—the first, which is to be held at the College of Puget Sound from June 29 to July 19, will be taught by Arthur Howes, Carl Weinrich, and Ernest White, while the faculty of the second, which will be given at Phillips Academy, in Andover, from July 27 to Aug. 16, will include E. Power Biggs, Catharine Crozier, and Robert Noehren in addition to Mr. Howes and Mr. White. A choral school will be held concurrently with the second organ session. Its faculty will also include Mr. Howes and Mr. White, as well as Olaf Christiansen and Ifor Jones.

## Converse College Festival To Feature Verdi Opera

**SPARTANBURG, S. C.**—The Spartanburg Music Festival, under the directorship of Frank H. Shaw, former dean of the Oberlin Conservatory of Music and at present acting dean of the Converse Music School, will be held on April 29, 30, and May 1 in Twichell Auditorium. A production of Verdi's *Falstaff* and two concerts by the Spartanburg Symphony, under Henry Janiec, have been announced.

## Modern Music Forum To Be Held in July

**DARMSTADT, GERMANY.**—The 1953 international vacation forum on modern music at the Kranichstein Music Institute will be held from July 16 to 30. Two piano works by Hans Hinze and Philipp Jarnach have already been selected by the institute for performance at the International Music Festival in Oslo.

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# Three Conductors Lead Chicago Symphony In Midseason Concerts and Short Tour

## Chicago

RETURNING from a vacation, Rafael Kubelik conducted the Chicago Symphony in but one subscription program before the orchestra left for appearances in Boston, New York, Washington, and other cities during the first half of March. The program Mr. Kubelik chose for presentation on Feb. 26 and 27 consisted of music he knows, loves, and projects with uncommon skill. Smetana, Martinu, and Hindemith were the composers of the purely orchestral music, and Jascha Heifetz was soloist in Beethoven's Violin Concerto. A casual visitor hearing only this concert might have marveled at Chicago's willingness to release Mr. Kubelik as musical director of the orchestra, for it was one of the finest he has given in his three-year stay. The purely orchestral works were given performances of major

stature, and the ensemble with Mr. Heifetz showed a blending of musical thought worthy of the music and the artist.

While Mr. Kubelik was away, the associate conductor, George Schick, decided to dust off and present the score of Richard Strauss's seldom performed Alpine Symphony on Jan. 22. Neither the score itself nor the manner in which it was played was sufficient cause to command the attention of its hearers for the better part of an hour.

Bruno Walter made guest appearances with the Chicago Symphony over a period of two weeks, beginning Jan. 27. He lit into his assignment with the gusto of a man half his age and proceeded in his usual way to make some of the finest music of the season. Such was the vitality and drive of his conducting, on Jan. 29, that many of us wished

he would allow the music a chance to breathe, to relax. Both Mozart's D major Symphony, K.504, and Brahms's First Symphony were played with magnificent continuity of line at a rate to leave the hearer breathless.

The peak of Mr. Walter's stay came in the performance of Mahler's Das Lied von der Erde on Feb. 5, with Elena Nikolaidi and Set Svanholm as soloists. The work is not new to the Chicago repertoire, but a more nearly perfect presentation is not within the reach of memory. Miss Nikolaidi has never sounded better here, and the orchestra responded in kind to the glowing warmth of Mr. Walter's conducting.

Myra Hess's presence at the keyboard for the performance of two Mozart concertos was the dominating force in the Chicago Symphony's program of Feb. 19. George Schick directed the scores with a heavy hand, but Miss Hess's spirits were not easily dampened. Beethoven's Eroica, following the intermission, sounded like a set of Viennese waltzes.

After a brief period of warming up, Cesare Siepi proceeded to enjoy and enchant his audience at Orchestra Hall on Jan. 18. His own pleasure was evident in his enthusiastic manner as well as in the relaxed, yet projected, warmth of his voice.

Two young pianists were heard on succeeding nights at Orchestra Hall: William Kapell on Jan. 19 and Dean Sanders on the 20th. Whereas Mr. Kapell has only recently become a more thoughtful and introspective pianist, leaving his fireworks period behind him, young Mr. Sanders (who is some ten years his junior) did a remarkable job of sustaining both attitudes. His technique was fully adequate to the difficulties of Prokofieff's Seventh Sonata, yet it was tempered by a sensitive command of fine tone. Among young, new pianists, he is one to be heard and watched.

In the polished elegance of Victoria de los Angeles' recital at Orchestra Hall on Jan. 24 the core of her art was disclosed most satisfactorily in the final group of Spanish songs and in the encore whose guitar accompaniment she herself provided. In these artifice had no place: the singer revealed a basically simple, warm nature whose goodness was the keystone of her voice.

Artur Rubinstein gave two recitals at Orchestra Hall this season, on Jan. 25 and Feb. 21. Both were sold out, and the music was played in a manner to warrant this. This year Mr. Rubinstein's pianism seemed less flamboyant, his thought more concentrated upon the music and its projection.

Wanda Paul, pianist, and Michael Wilkomirski, violinist, were the associated artists on the Twilight Concert at Orchestra Hall on Jan. 27. Both seemed impressed by the size of the hall for they forced the tone of their respective instruments into the realm of distortion.

It was a rewarding experience to attend Marian Anderson's recital at Orchestra Hall on Jan. 31, for she was in the best voice heard here in many seasons. Her unfailing musicality and tonal beauty won her the sort of reception artists must desire.

Yehudi Menuhin, violinist, seems to have found an ideal assisting artist in the pianist Adolf Baller, to judge from the recital of Feb. 1 at Orchestra Hall. Their performance of Beethoven's Sonata No. 7, in C minor, was a fusion of talents to make one forget the essential disparity in the sound of the two instruments.

Thaddeus Kozuch is one of Chicago's young pianists, commands respect for his architectural sense in music and his good lyric line. His recital at Orchestra Hall on Feb. 3 came as something of a disappointment, then, for it lacked a needed projection. The following night at Kimball Hall, Eva Bober, best described as a soubrette, gave a program of songs and arias in good style. Her voice is of a timbre to limit the possibilities of its use.

Only the most ardent admirers of the Budapest Quartet will maintain that their performances at Kimball Hall on Feb. 7 and 8, were up to their best standards, and they seemed ill-advised to keep this engagement so soon after Mr. Roisman's enforced absence from the group. Their secure musicianship was marred by distorted pitch. Also on Feb. 8, the well-synchronized two piano team of Luboshutz and Nemenoff was to be heard in Orchestra Hall.

Jerry Bailey's piano recital at Kimball Hall on Feb. 10, showed him to be a talented, highly musical young artist. There is evidence of strong discipline in his work. His tone is big yet well within the bounds of the framework of the music and the capacities of the instrument. In the same hall the following evening, Edith Lang, lyric soprano, gave a substantial debut.

As part of its golden jubilee season, the Minneapolis Symphony came to Orchestra Hall on Feb. 14. With Antal Dorati as conductor, the orchestra revealed a live sound in three of its sections. In the remaining one, the woodwinds, the tone was coarse and irregular. As a unit, the orchestra gave its conductor what he asked for—theatrical effects.

—LOUIS O. PALMER

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MU PHI EPSILON BENEFIT

Merle Montgomery, president of the New York Chapter of Mu Phi Epsilon; Herman Neuman, conductor; and Claire Coci, organist, look over the score of Seth Bingham's Organ Concerto, the major work in the concert given recently in St. Paul's Chapel, Columbia University, for the benefit of the sorority's scholarship fund

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# Current Production of Porgy and Bess Justifies Its Success Here and Abroad



Cab Calloway registers excitement in the Crap Game scene from *Porgy and Bess*

LONG before the current production of Gershwin's *Porgy and Bess*, now packing the Ziegfeld Theatre, had returned from Europe, echoes of its tremendous success came scurrying across the Atlantic. After seeing it at the matinee on April 8, I could understand why it had over twenty curtain calls in Vienna. The principal reason for the superiority of this to previous productions is the distinguished cast, but credit should also go to Robert Breen's spirited and imaginative direction, to Wolfgang Roth's ingenious and atmospheric settings, to Jed Mace's admirable costumes, and to Alexander Smallens' conducting. There have been fine singers and actors in other productions of *Porgy and Bess*, but probably never so many as in this one. The tempo of the performance is exhilarating without becoming routine; the minor roles are masterfully handled; and the choral episodes are stunningly performed. This is not a starring vehicle but a truly integrated production in which the smallest role has been as carefully cast and treated as the largest. Eva Jessye has trained the chorus to the last degree of expressiveness, while sacrificing none of its mobility on the stage.

Every member of the cast deserved praise, but it is practicable to mention only a few. LeVern Hutcherson was deeply moving as Porgy; and Elizabeth Foster was a vibrant, vocally forceful Bess. It was a pleasure to hear the vocalism of Helen Colbert, as Clara, and of Helen Thigpen, as Serena. One of the loveliest moments in the opera was provided by Helen Dowdy, as the Strawberry Woman. Cab Calloway, for whom the role of Sportin' Life was originally intended, proved the shrewdness of Gershwin's judgment in a superb performance. Alexander Smallens fully exploited the exotic timbres of the score, which still sounds thin in some places but which is still an impressive and highly original achievement.

—ROBERT SABIN

## Poll Shows Popularity Of Opera Telecast

As indicated in ballots mailed to the Metropolitan Opera Association following the Carmen telecast from the opera house on Dec. 11, audience reaction was enthusiastic, with a majority of listeners requesting more performances. Theatre Network Tele-

vision, Inc., which televised the event, reported that, of the 4,000 persons who responded to the poll, 91 per cent thought the performance "excellent" and that 87 per cent said they would come to see other productions on theatre television. Requests for future presentations included *Aida*, *Rigoletto*, *Madama Butterfly*, *La Bohème*, and *Tosca*. Because of the Metropolitan Opera Company's current spring tour, however, no plans had been made for further telecasts by TNT this season.

### Conductor Proposes National Messiah Night

PITTSBURGH.—Vladimir Bakaleinikoff, conductor of special concerts for the Pittsburgh Symphony, has proposed that the Tuesday evening before Christmas be recognized nationally as Messiah Night with simultaneous performances of the Handel oratorio throughout the land. The Pittsburgh Symphony Society rather than a choral group has sponsored seasonal presentations of the *Messiah* for the past three years, and Dr. R. R. Snowden, a member of the society's board of directors, emphasized that this sponsorship by an established orchestra should be imperative. Dr. Snowden urged that other symphonic organizations consider the Pittsburgh plan, which calls for the co-operation of local clergy without respect to denomination, as well as organists and choral directors in nearby schools, colleges, and universities.

### Toledo Soprano Wins Metropolitan Contract

Heide Kral, young Toledo soprano who was one of the three winners in the annual competition sponsored by the Metropolitan Opera Auditions of the Air, has received a contract to sing at the Metropolitan next season, in addition to her \$1,500 cash award from the American Broadcasting Company. The two other winners are Marie Trafante, also a soprano, of Malverne, L. I., and Robert McFerrin, baritone, of St. Louis. Each receives \$1,250 and a scholarship for the Kathryn Long Opera Course, which is affiliated with the Metropolitan.

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# New Zealand Audience Interest Centered on Conductor Problem

By DOROTHEA TURNER

## Auckland

THE 1952 season ended with interest focused on conductors. Michael Bowles, conductor of the National Orchestra, finished a hard-working three-year tenure here and immediately returned to Europe. Warwick Braithwaite then took over until October. A New Zealander by birth, Mr. Braithwaite has held regular posts with the National Orchestra of Wales, the Scottish Orchestra, and the orchestra at Covent Garden. He is remembered here from a short visit in 1947.

Juan José Castro, who conducted the Victorian Symphony of Melbourne in 1952, took over the National Orchestra and some fairly dusty programs for a short tour of North Island towns. The result was sensational. Audiences were stimulated by their first acquaintance with the Latin-American conductor. There was especial enthusiasm for the few novelties Mr. Castro had time to prepare with the orchestra—Aguirre's Argentinian Dances, Villa-Lobos' Caixinha de Boas Festas, and his own arrangements of Bach chorales. Musical opinion was united in its respect for Mr. Castro's interpretations, even of over-familiar music, and in its delight in what he won from the orchestra. People had no idea it could play so well.

The ferment of Mr. Castro's season may alter the future outlook of our only professional symphony orchestra. A definite provision is needed for visiting conductors. There have been only three in as many years, and each has taken over prearranged programs and soloists without being given the time to prepare more than one or two items from his own special field.

Festivals have been held in Dunedin, Christchurch, Auckland, and, for the first time, Nelson, under music councils representing a number of interests. By creating the atmosphere of an occasion, they can sweep audiences through varied programs and help break down cultish listening habits. They can also make money from concerts that are certain to draw large audiences—money that can be used to finance other concerts that would not otherwise meet expenses.

The town of Dunedin, with the help of the National Orchestra, presented a Vaughan Williams program, which included his Concerto Grosso for Three String Orchestras. The Auckland Music Festival, in its fourth year, was extended to include other

arts, with a consequent loss of musical impetus. Nevertheless, it brought the 81-year-old Australian composer, Alfred Hill, to this country. With incredible energy Mr. Hill conducted a three-and-a-half-hour program of his own works, including the popular Hinemoa Cantata, written fifty years ago, and a more recent violin concerto, with Ruth Pearl as soloist. The orchestra assembled for him in Auckland and Wellington co-operated with exuberance.

Douglas Lilburn has lately written a song cycle entitled *Elegy*, to poems of Alistair Campbell, and the incidental music for a poetry reading at Auckland University College. The latter, composed for violin and piano, introduced works of six well-known poets, who read their own verse, and is of more than occasional value. Mr. Lilburn has had a long association with New Zealand poets and seems occupied, as are they, with the intangible spirit of this country. To many of us, his music is the first to sound indigenous. His Symphony in A minor (1951) has been broadcast by the British Broadcasting Corporation from a recording made here by the National Orchestra under Mr. Bowles.

## Composers Organize

A group of young composers have formed a New Zealand Music Society to meet and hear one another's work. Members include Edwin Carr, known for several orchestral works, and two winners in the Lionel Tertis viola composition prize, Dorothea Franchi and Ronald Tremain. Miss Franchi's carols have been sung in St. Paul's Cathedral, and an attractive string quartet by Mr. Tremain was performed at the Auckland Music Festival.

The Christchurch Civic Music Council sponsored an evening of works by contemporary New Zealand composers. The concert excited wide interest and is to be an annual event. The year has been generally encouraging for the large number of works by local composers that has appeared in concert programs.

The Christchurch Harmonic Society is rehearsing William Walton's *Bells* for a first New Zealand performance. For the second year in succession this choir sang Elgar's *The Dream of Gerontius* with the National Orchestra in Christchurch, and has since made the all-night trip by sea to Wellington to sing it there. The provincial centre, Palmerston North, celebrated its jubilee with Verdi's *Requiem*, another first performance in New Zealand, and the Auckland Choral Society, under Georg Tintner, performed Beethoven's *Missa Solemnis* for the first time in this city.

Christchurch formed an amateur opera company in 1952 that offered Smetana's *The Bartered Bride*. The same opera was presented by the Auckland Amateur Operatic Society, with Georg Tintner conducting.

Chamber music flourishes particularly in Wellington where the number of professional players grows each year. Ruth Pearl, former concertmaster of the Jacques String Orchestra, has settled there and organized an excellent quartet.

Music for harpsichord and other ancient instruments has been fostered in Wellington by Ronald and Zillah Castle. Auckland will have a leader in this field now in the harpsichordist Layton Ring, who has returned from

a period of study with the Dolmetsch family, with whom he made many public appearances in England. Mr. Ring will serve as a tutor at the Adult Education Center and will teach at the Cambridge Summer School of Music, the annual meeting-place of New Zealand musicians.

Federated Chamber Music Societies arranged a tour for the Tancibudek-Kriegel Trio from Australia. Later they brought Gabor Rejto and Yaltah Menuhin, who were widely appreciated for their programs devoted to works by Bach. John Brownlee was soloist with the National Orchestra, and Norman Walker gave several song recitals on tour under the auspices of the New Zealand Broadcasting Service. Burl Ives and Alec Templeton, visiting for the first time, were enthusiastically greeted by old friends already acquainted with their repertory on records.

Under the Sunday Observance Act of 1780, an antique law inherited from Britain (but amended in Britain in 1932), no money was allowed to exchange hands for Sunday concert tickets. In the past, foremost in the general petition for repeal were the brass bands, whose upkeep depends upon funds received from their Sunday parades. The law was finally amended last year, but the first series of Sunday evening concerts have already failed in Auckland. The university, however, has given several successful Sunday afternoon recitals, and there is no doubt that the amendment will prove helpful in increasing the number of chamber-music concerts and will ease festival planning. A choir singing Bach's Mass in B minor in a Sunday concert will now be able to charge at the door without risking prosecution for "keeping a disorderly house".

## Music League Co-sponsors Brazilian-American Exchange

An exchange-of-artists program to sponsor concerts by American artists in Brazil and by Brazilians in this country will be inaugurated by the National Music League in conjunction with the Instrucao Artistica do Brasil. Under terms of an agreement signed by Anna C. Molyneaux, managing director of the league, and Helena Magalhaes, of the Instrucao, the first exchange concert will be given in Brazil in August. American artists to be heard are Helen Clayton, soprano, and Lee Cass, baritone. A Brazilian artist, as yet unannounced, will appear



Juan José Castro, guest conductor, congratulates Vincent Aspey, concertmaster of the National Orchestra of New Zealand, after a concert in Auckland

in concert here next winter. The Brazilian-American exchange concerts, to be presented with the co-operation of the Department of State and the Pan-American Union, will be similar to the Franco-American exchange series begun by the league two seasons ago.

## Six Opera Companies To Perform in Festival

WIESBADEN, GERMANY.—The Fourth International May Festival will be held from May 2 to 30 and will include performances by six visiting opera companies. The Vienna State Opera will be heard in Der Rosenkavalier and Così Fan Tutte, and Italy will be represented by the Teatro San Carlo of Naples with La Traviata, L'Elisir d'Amore, and Il Barbiere di Siviglia. The English Opera Group of London will present Britten's Albert Herring; the Paris Opéra-Comique, Manon; the Municipal Opera of Berlin, Max von Schillings' Mona Lisa; and the Hessian National Theatre, Weber's Oberon. Two concerts by the Wiesbaden Symphony will be given under civic auspices.

## Ezra Rachlin To Continue As Conductor in Austin

AUSTIN, TEX.—Ezra Rachlin, conductor of the Austin Symphony, has been retained to lead the orchestra through the 1953-54 season.

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